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Samuel Gray.



NEW METHOD

FOR THE

MELODEON, HARMONIUM

AND OTHER INSTRUMENTS OF THE

ORGAN CLASS,

SELECTED MAINLY FROM

ZUNDEL'S MELODEON INSTRUCTOR.

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MOST POPULAR SONGS OF THE DAY,

AND A VARIETY OF

PSALM AND HYMN TUNES.

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NEW METHOD

Samuel Gray,
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DESCRIPTION OF INSTRUMENTS.

The Melodeon, Harmonium, Organ-Harmonium, Seraphine, Melopean, and other Reed Instruments, are all constructed upon a similar principle, the tones being produced by the vibration of thin pieces of brass, prepared for the purpose, which are termed *reeds*. Each of these is firmly fastened at one end, and accurately fitted to a small socket, or *block*, also of brass, in which it vibrates. In the small instruments the bellows, which supply the wind, are so arranged as to be worked with a single pedal by the right foot of the performer. In the large instruments,—Harmoniums, Organ-Harmoniums, &c., both feet are used in blowing. In most instruments the reeds are placed in a small chamber, which, by means of a pedal worked with the left foot, can be opened at will, producing a gradual increase of sound, known as the *swell*. The key-board is exactly similar to that of the Pianoforte, varying from four to six octaves in compass. The cases are made of Rosewood and Black Walnut, and finished in various styles.

Many and valuable improvements have been made within a few years in the manufacture of Reed Instruments. Formerly but a single set of reeds was ever employed, and five octaves was the extent of the key-board; now instruments with six octaves, and two, three, four, and even six sets of reeds, and two banks of keys, are common. The Organ-Harmoniums, first introduced by Mason & Hamlin of Boston, though especially designed for churches, vestries, schools, halls, etc., are equally appropriate to the parlor,—and are rapidly and deservedly gaining the attention and esteem of the public. These instruments contain four, six, eight, and even twelve stops, and two banks of keys, and are capable of an almost endless variety of combinations, solo effects, etc. In the hands of a skilful performer, the Organ-Harmonium produces the greatest variety of effects, and all styles of music—the light and brilliant,—the ecclesiastical and sacred,—the martial and orchestral,—can be executed upon it. The quickness of its action allows the performance of most rapid passages, such as runs, trills, arpeggios, and other embellishments, found chiefly in piano music; also all kinds of operatic music, solos with subdued accompaniments, and the most delicate *diminuendo*, *crescendo*, *sforzando*, *tremolo* and *affetuoso* passages. The increased attention and skill directed to the manufacture of all kinds of reed instruments, have insured to the public instruments far surpassing those of early make, in richness and quality of tone, quickness of touch, and other important requisites.

IMPORTANT POINTS. For the benefit of those who are not accustomed to select Melodeons or Harmoniums, we mention a few of the important requisites of a good instrument, which should be kept in view in purchasing:

1st. *Quality of Tone.* The tone should be smooth and pure, free from harshness.

2nd. *Body of Tone.* The tones should be full and resonant.

3rd. *Equality of Tone.* Every tone should be equal in power.

4th. *Promptness of Action.* Each tone should be heard, full and distinct, the instant the key is touched. A good method of testing the merits of an instrument in this respect is to draw the finger somewhat quickly over the keys.

5th. *Temperament.* The instrument should be so tuned, or tempered, that all keys are alike pleasant to the ear.

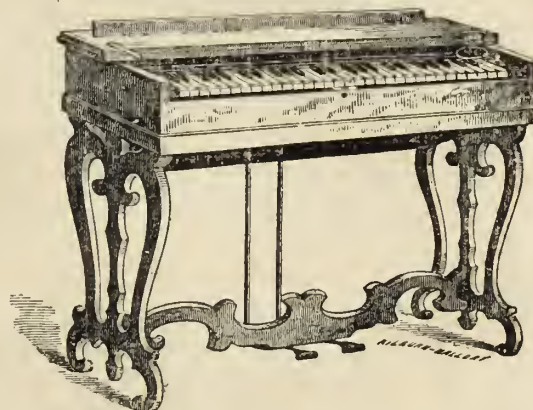
6th. *Delicacy of Touch.*

7th. *Style of Finish and Quality of Stock.*

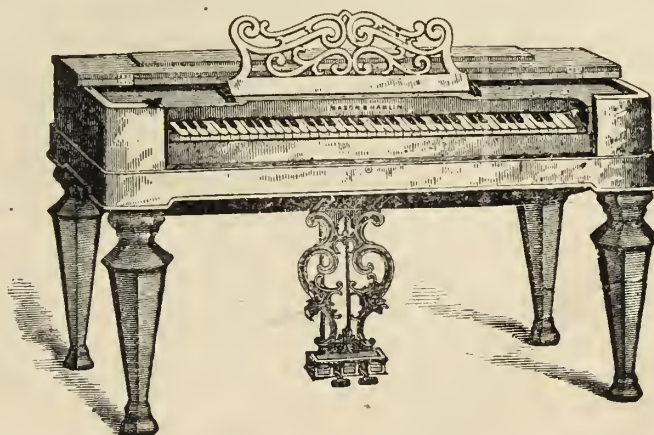
8th. Those instruments which are the most simple in construction, and consequently the least liable to get out of order, are certainly to be preferred.

SETTING UP. In setting up an instrument, be careful that the parts are firmly screwed together, and that it stands evenly and firmly on the floor. Care should be taken not to place it too near the heat of the fire or stove. It is desirable also, that it be as little as possible exposed to dampness, or sudden and extreme changes in the temperature of the atmosphere.

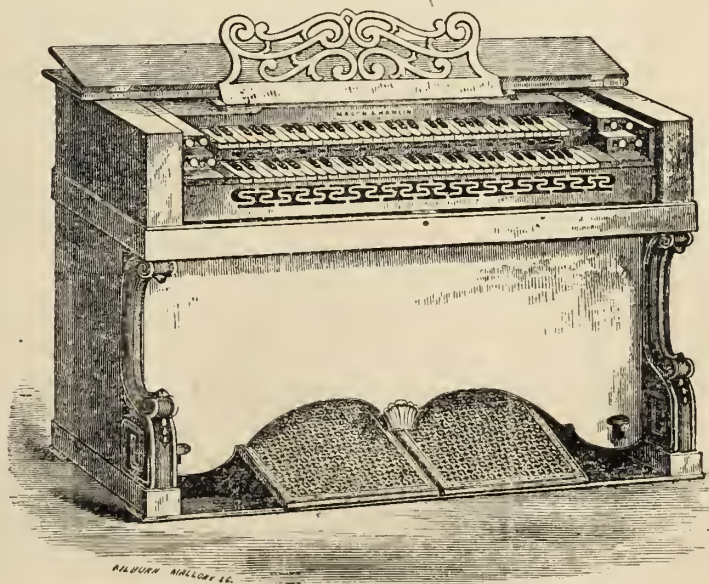
TUNING, ETC. Reed instruments are tuned by filing the reeds with a fine file. If any tone is too low, it may be raised by filing at the point of the reed; if too high, it may be made lower by filing at the other end, near where it is made fast to the block. In filing do not shorten the reed, but file the flat surface. Care should be taken not to file off too much, as a very little will in most cases have the desired effect. Sometimes a reed is prevented from sounding by a particle of dust getting between the reed and the block. A careful removal of this will overcome the difficulty.



PORTABLE STYLE MELODEON.



PIANO STYLE MELODEON.



ORGAN-HARMONIUM.



POSITION OF THE BODY AND OF THE HANDS.

A good and graceful position of the body is the first thing to which attention should be paid ; and the beginner ought to examine and compare his position with the following rules whenever he seats himself before the instrument, until the exact observance of them shall have grown into a settled habit. All unnecessary movements, grimaces and other useless gestures, have a disadvantageous influence on the hands and fingers, and are to be avoided in the premises.

The drawing on page 6, and the following rules will give a complete instruction on the subject :

1. The seat of the player must be placed exactly opposite to the middle of the Keyboard, at a distance of about eight inches from it. In no case should the body of the player and the instrument come in contact.
2. The height of the stool must enable the player to blow the bellows freely, yet, if possible, be so high that the fore-arm may be parallel with the upper surface of the keys.
3. The head and chest should be kept upright, a *little* inclining towards the Keyboard. Too much bending of the chest is not only un-
sightly, but also injurious to the health.
4. Nodding or other movement of the head, also beating, or rather stamping time with the feet is objectionable:
5. The arms should hang down by their own natural weight, and should neither be pressed against the body, nor extended outward.
6. The wrists and arms should form a straight line from the knuckles of the bended fingers to the elbow.
7. The hands must be rounded off, and the keys struck with the extremity of the fingers, but not with the nails. The nails ought to be kept long enough to cover the fleshy part of the fingers, but not longer. (whether fashionable or not), the rattling noise produced by the nails is an undesirable addition to the performance.
8. The heels of the feet should rest on the ground, while the toes should cover the end of the pedals. (See description of the instrument).

AND OF THE NOTES OF A MELODEON OF FIVE OCTAVES.

[illegible]

Explanation relating to the extension of the Bass Clef into the Treble region, or of the Treble Clef into the Bass region, will also be found on page 22.

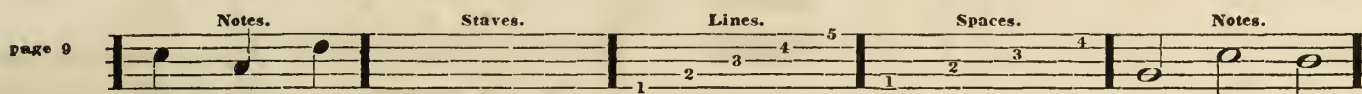
ELEMENTS OF MUSIC.

THE STAVE OR STAFF.

After the preliminary directions in regard to the position of the body and of the hands, is to be acquired a familiarity with the names of the Keys—the division of the Keyboard into the Treble and Bass region, and its division into Octaves. Let us therefore analyze the View of the Keyboard and Notes as represented on page 8.

In this, or any piece of music, different characters present themselves to our eyes. The most conspicuous are the stave, and the notes upon, above, or below it.

The *Stave*, (or *Staff*;) consists of five parallel lines, and the *notes* are either placed on one of these lines, or between them.



The small lines traversing the head (or the stem,) of the notes written above and below the stave, serve to increase the number of the lines of the stave, and are therefore called *additional*, *auxiliary*, or *Leger lines*.



Thus, the first note here represented, would be described as the note above the stave; the second note as the note on the first leger line above the stave; the third as the note above the first leger line:



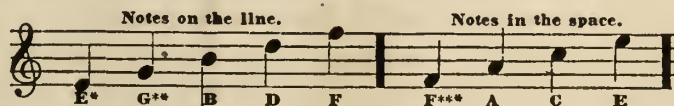
while the note, would be described as note below the stave; these notes would be described, 1, as note on the first leger line below, and note 2, as note below the first leger line.

NAMES OF THE NOTES.

TREBLE NOTES.

The musical Alphabet has only seven letters. By the inexhaustible combinations of this small number of notes, including the derived notes, (sharps or flats,) all the music of past and future time, has been and is to be composed.

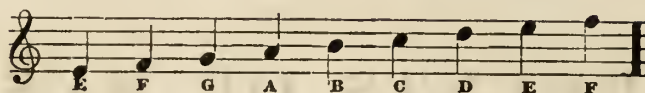
We should naturally suppose that either the first (lowest) line, or the first space of the stave would be named *a*, the second *b*, etc., but we call the first line (or the notes on the first line) *c*, second line *g*, etc., as follows:



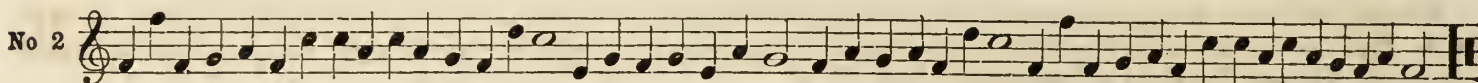
* The key for this note E is the third white key to the right from the middle C. (See view of the keyboard.)



** G is the next but one in the same direction, and consequently *** F lies right between the two.

The staff, consequently, includes the following notes :



Exercise : Call and strike on the instrument the following notes :



The character  is called Treble Clef, or G Clef, and all notes within its dominion, that is to say, all notes after it, are Treble notes. The name G Clef is applied to it because it rests on the G line, (second line,) 

Every thing thus far being fully understood, the pupil may now attempt the following exercises, first with the right hand alone, then with the left hand alone, and as soon as the latter is as firm and flexible as the former, the exercises may be played with both hands together. Begin very slowly, and increase your speed according to capacity.

NOTE. It is advisable that the blowing of the bellows should be done by the teacher or some other person, until the pupil has acquired some self-confidence on the key-board.

The cross (x) indicates the thumb; 1, the first; 2, the second finger, &c.

For the right hand.

No. 3.

For the left hand.
Play one octave lower than written.

Right hand.

Left hand.

Exercise A: Right hand (x 1 x 1), Left hand (2 1 2 1 2 1 2 1).
 Exercise B: Right hand (x 1 2 1 x), Left hand (2 1 x 1 2).
 Exercise C: Right hand (x 1 2 3), Left hand (3 2 1 x 3).
 Exercise D: Right hand (x 1 2 3 4), Left hand (3 2 1 x 1 2 3).
 Exercise E: Right hand (x 1 2 3 4), Left hand (4 3 2 1 x 1 2 3).
 Exercise F: Right hand (x 2 1 2 x), Left hand (2 1 x 1 2).
 Exercise G: Right hand (x 3 2 3 x), Left hand (3 x).
 Exercise H: Right hand (x 2 x 3 x 4), Left hand (1 2 3 2 4 1 2 1 4 3 2 1 x).
 Exercise I: Right hand (x 4 x 4 x 3 x 3), Left hand (4 x 4 x 4 1 4 2).
 Exercise J: Right hand (x 4 x 4 x 3 x 3), Left hand (4 x 4 x 4 1 4 2).

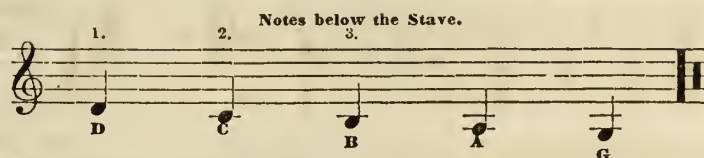
Each of these exercises, (A, B, C, etc.,) must be practised from one to five minutes, until the fingers work with some facility.

These directions for practising the exercises apply also to all the following. Besides these, the following rules must be observed :

1. The fingers must be at all times over the key-board. In order to have the thumb over the keys, not only the fingers, but also the wrist of each hand must be slightly bent inward, as will be seen by the engraving on page 6.

2. Each finger must be kept down until the next key is struck, *but no longer*. This important rule for Piano Forte, and more especially for Melodeon players, cannot be too often repeated to beginners. On taking, for example, A, of the above exercises, (speaking of the right-hand part), the thumb quits *g* at the same moment the first finger strikes *a*, &c. The fingers may be said to step from one key to the other, serving to the weight of the hand as pillars, the hand resting on the keys on but *one* finger at a time, while all the rest are poised in the air.

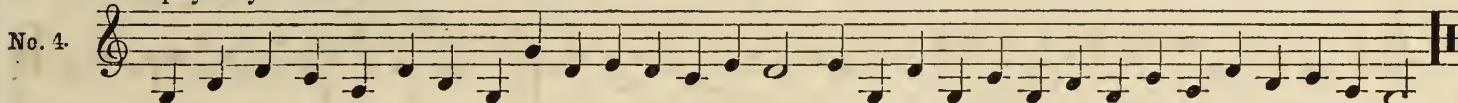
For the proper employment of the left hand in these exercises, the notes below the stave must now be learned.



NOTE.—1. D right-hand neighbor to middle C. 2. The C is called middle C. 3. B is the left-hand neighbor to middle C.


The acquirement of this addition of notes enables us now to write the exercises for the left hand in their proper place, and we continue to practise the following example as an exercise in reading.

To be played by the left hand.

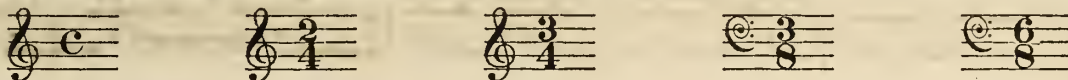


EXPLANATION OF OTHER AUXILIARY CHARACTERS.

The Brace, } serves to unite two or more staves.

The *Bass* or *F clef*  (so called because it rests upon the F line) is used for the notes in the bass region, as will be seen by reference to page 8.

Next to the clef will be observed the time mark, showing the kind and number of notes contained in each *measure*.

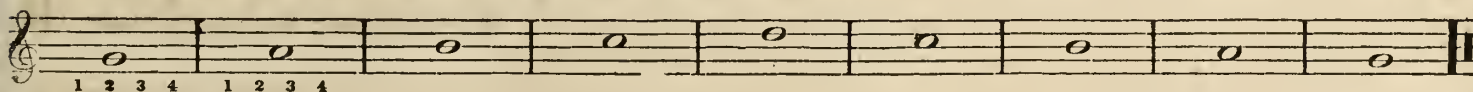


The bar serves to separate the *measures* from each other, and the space between two bars is consequently called *measure*. Thus, the music between the mark § and the first bar is a measure, as is also the music between the first and second bars, making in all eight measures in the following illustration:

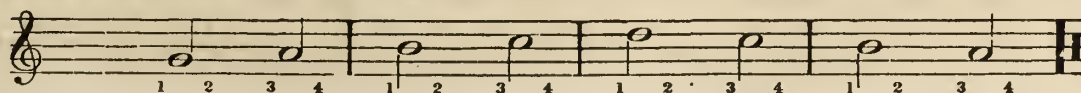


We come now to the consideration of Time-lessons

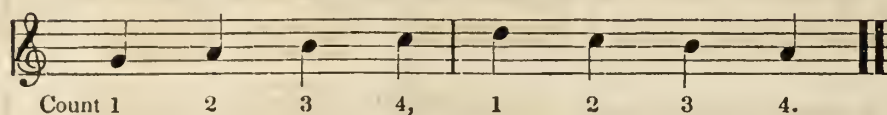
Count *aloud, slowly and evenly, four to each note.*



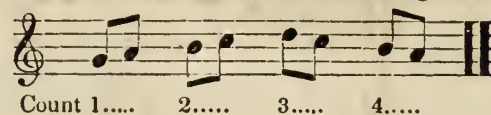
Count equally slow, *two* to each note.



Count in the same manner, only ONE to each note.

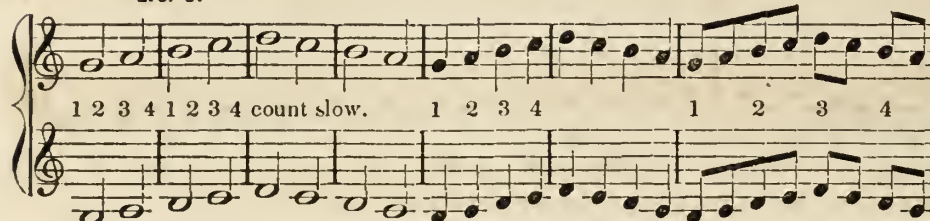


Play two notes while you are counting ONE.



The above example shows the same succession of notes in different movements. Let the pupil practise them as directed until some facility is acquired, increasing the speed gradually at each repetition. The following exercises, serving the same purpose, should be practised in the same manner, and will, if pursued sufficiently, in no little degree facilitate and prepare the understanding of the next chapter.

No. 5.

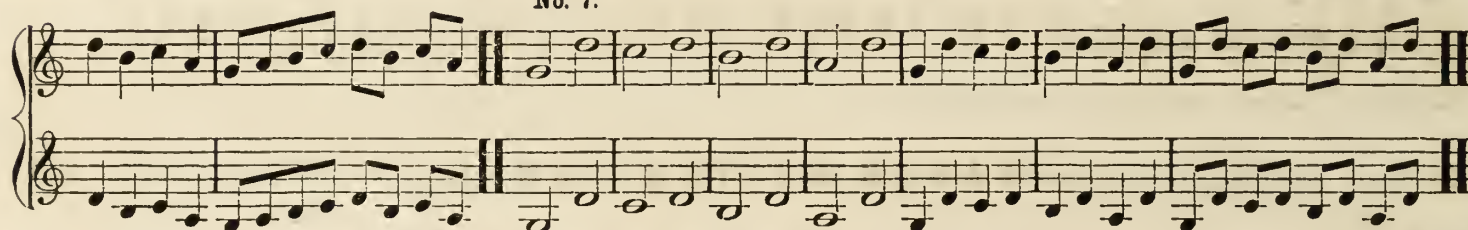


No. 6.

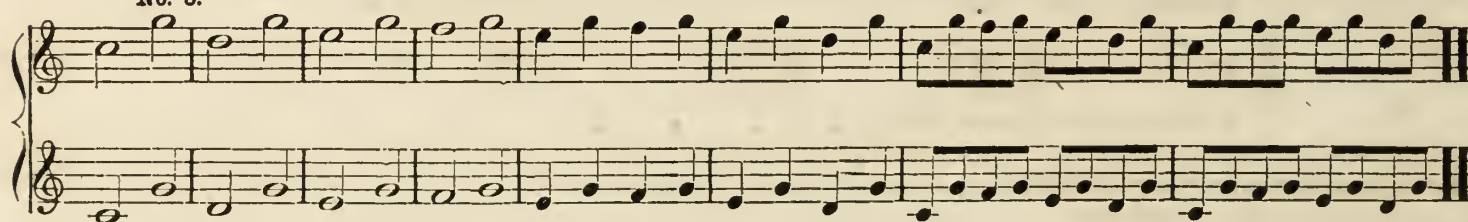
Practise like No. 5.



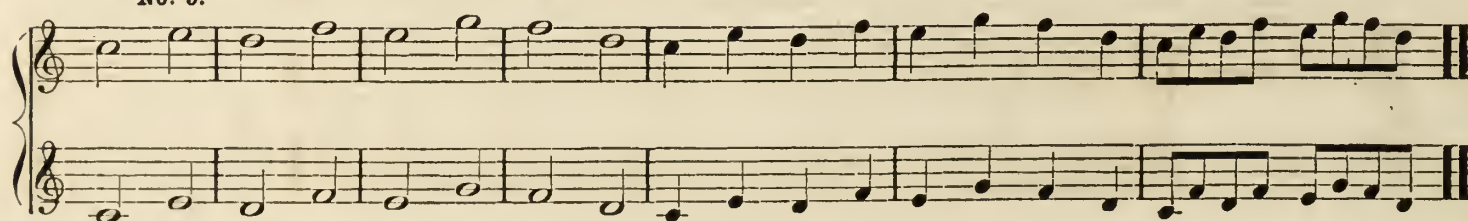
No. 7.



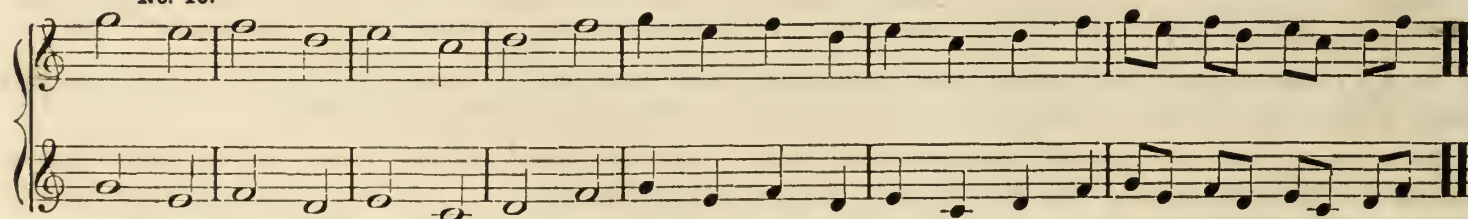
No. 8.



No. 9.



No. 10.



* Students without the aid of a teacher would do well to provide himself with a Metronome, (Maelzel's), and practise these exercises after the beating of it—without any time-guide the beginner would hardly succeed in keeping time, when the movement of his finger has to be doubled.

During the practice of these exercises, *one* or *two* new notes above the staff, (going as far as D or F,) may be added in each lesson. Let the pupil not only name the notes and strike them on the instrument, but also let him describe them thus, viz.:

G above the line—A on the first leger line above—B *above* the first leger line—C on the second leger line above the stave, etc. See page 9.

The different lengths of musical sounds are represented by notes of different forms, as follows:

0

which is equal to

9

d

which are equal to

1

as will be seen from the following example:

NOTE. In every exercise the pupil should accustom himself to counting aloud, and care ought to be taken that the time be strictly kept.

Measures are divided into equal parts called "beats." In the above example the measure is divided into four equal parts, or beats of which the semibreve occupies four, the minim two. The crotchet occupies one, and is therefore called the "beat-note."

On page 11, were shown the most commonly used "time-marks," and we are now able to explain the mark " C ," called common time; which is used whenever the duration of a measure is that of a semibreve, to be counted in four beats.

Before entering into the subdivision of these notes, it will be found advisable to introduce all the different kinds of measures having minims or crotchets for *beat-notes*. The first kind will be the *Double* time, having but *two* crotchets in each measure. These following examples will suffice to illustrate it.

The time-mark for Double Time is $\frac{2}{4}$.

No. 13.

No. 14.

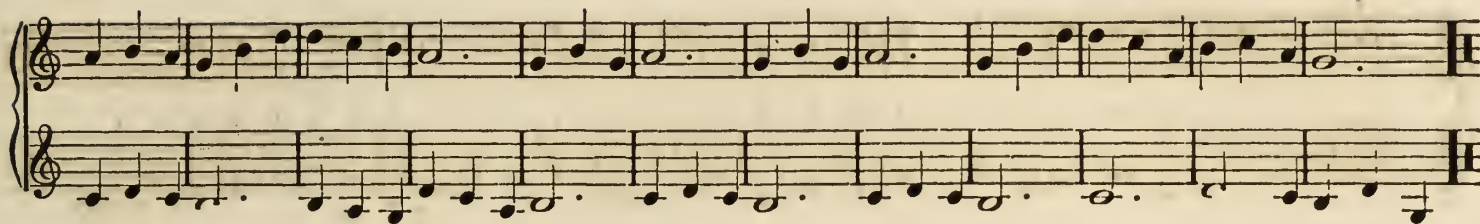
More frequently the division of time, however, is that of three beats in each measure, commonly called *Triple time*. Giving to each beat the value of a crotchet, there can be no more in a single measure, but three single crotchets, or a minim and a crotchet, or a dotted minim, the dot augmenting the length of the minim or any note to which it is attached, one-half of its value in all cases.

The time-mark of this kind of measure is $\frac{3}{4}$.

No. 15.

No. 16.

No. 17.

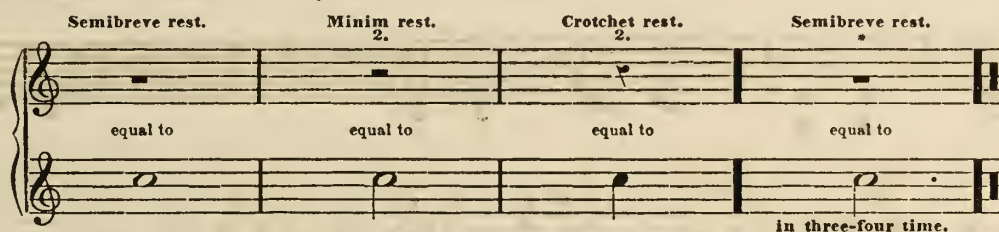


R E S T S .

SEMIBREVE, MINIM, AND CROTCHET.

In playing, it often occurs that one hand or the other, and sometimes both, have to be taken off, while the counting is going on without any interruption. These cessations from playing are called *Rests*, and certain characters are used to mark the length of time *during which no key is to be held down*.

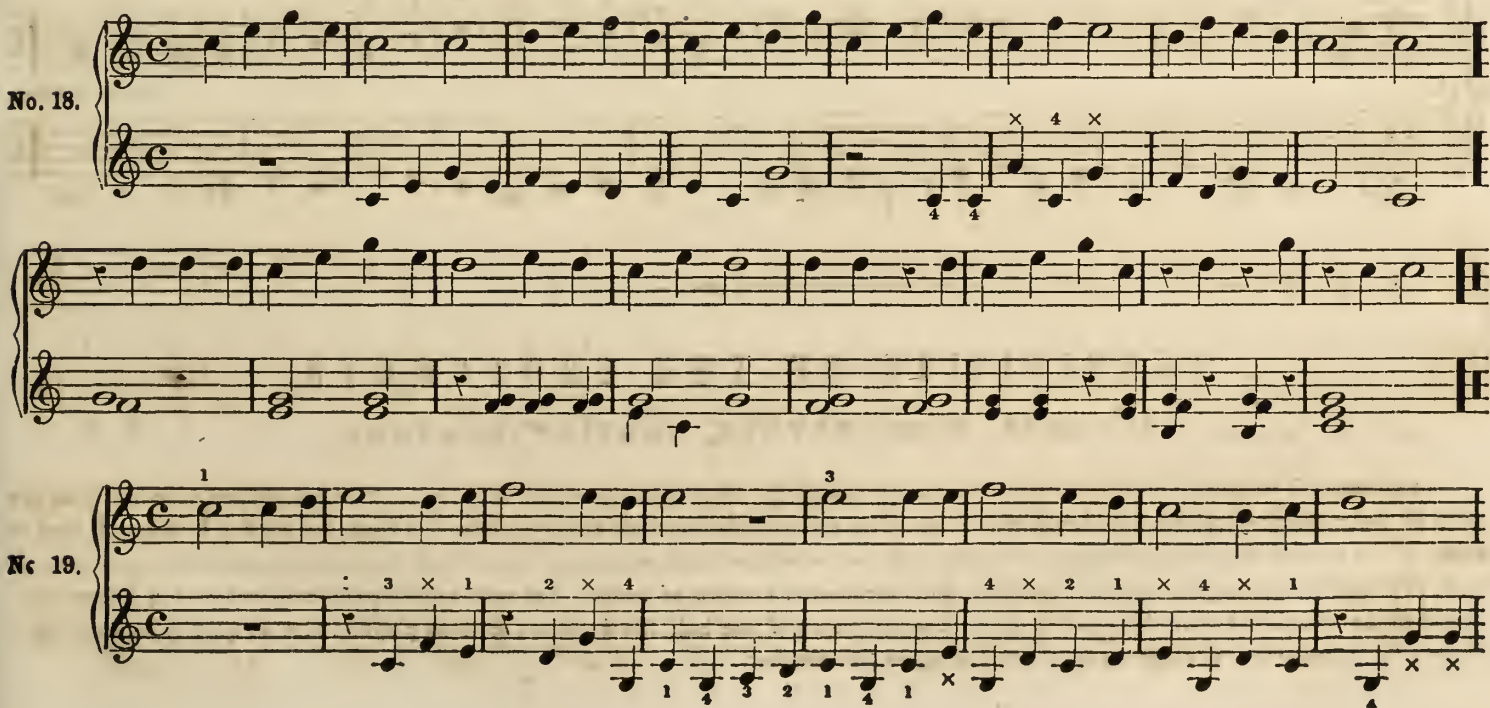
We have for each species of note an equivalent rest, which has the same duration as the note itself would have.



The Semibreve rest differs in appearance from the Minim rest only by its position; the former hanging *under* the line, the latter resting *on* the line.

NOTE.—The Semibreve rest serves to fill up an entire measure in *every species of time*.

EXERCISES WITH RESTS.



1

No. 20.

No. 21.

SUBDIVISION OF THE CROTCHETS.

QUAVERS, SEMIQUAVERS, DEMISEMIQUAVERS.

We represented, on page 13, the crotchet as the shortest note, by playing one note to every beat. Playing but *one* note to a beat, (as quick as the movement might be taken;) would be, even for Sacred Music on the Melodeon or Organ, too slow a movement, (not to speak of the almost fabulous dexterity of Pianists, and the *roulades* of such singers as Jenny Lind, Sontag, &c.) and while we count *one* beat, the fingers have to play from two to three, four, eight—even scores of notes. For such rapid movements, notes of a lesser duration than the crotchets are needed, and we have therefore notes of one half the duration, or to be played twice as quickly as a crotchet. Notes four times as quick, eight times as quick, etc., as our crotchet.

Count 1 . . . 2 . . . 3 . . . 4 . . .

Semibreve.

Count 1 . . . 2 . . . 3 . . . 4 . . .

Minims.

Count 1 . . . 2 . . . 3 . . . 4 . . .

Crotchets.

Subdivision of Crotchets.

Count 1 . . . 2 . . . 3 . . . 4 . . .

Quavers, or eighth notes.

Play.

Count 1 . . . 2 . . . 3 . . . 4 . . .

Semiquavers, or sixteenth notes.

Play.

Count 1 . . . 2 . . . 3 . . . 4 . . .

Demisemiquavers, or thirty-second notes.

Play.

Play the following exercises:

No. 22.

Count 1 2 3 4 1 2 3 4

2

4

× 1

Fine.

No. 23.

No. 24.

1

1 2 3 4 1

1 × 14

×

× 2

(3)

2

4

No. 25.

A musical score for the song "The Rose Tree". The score is written for two staves, likely representing a piano accompaniment. The top staff features a melody with eighth and sixteenth notes, while the bottom staff provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score concludes with a double bar line and repeat dots.

No. 26.

4 2 4 2 3 2 1

X

X 2 1 X 3

4

The musical score for 'The Merry Widow' waltz is presented in two staves. The top staff features a series of eighth and sixteenth notes, often beamed together, with fingerings (1, 2) and breath marks (X) indicated above. The bottom staff contains whole notes, rests, and groups of beamed eighth notes, with fingerings (1, 2) and breath marks (X) also present. The piece concludes with a double bar line.

No 27.

The musical score is written for two staves in common time (C). The first staff features a series of chords, many of which are marked with an 'x' above them, indicating specific fingerings or techniques. The second staff contains a mix of single notes, eighth notes, and chords, with some chords marked with an 'x' and others with fingerings like '2', '3', '4', and '1 2'. The notation includes various musical symbols such as stems, beams, and accidentals.

There are also marks of silence for all these kinds of notes, bearing corresponding names to the notes whose time they represent or occupy.

A rest for the time of a quaver, is therefore called a *quaver rest*:



A rest for the time of a semiquaver, is called a *semiquaver rest*:

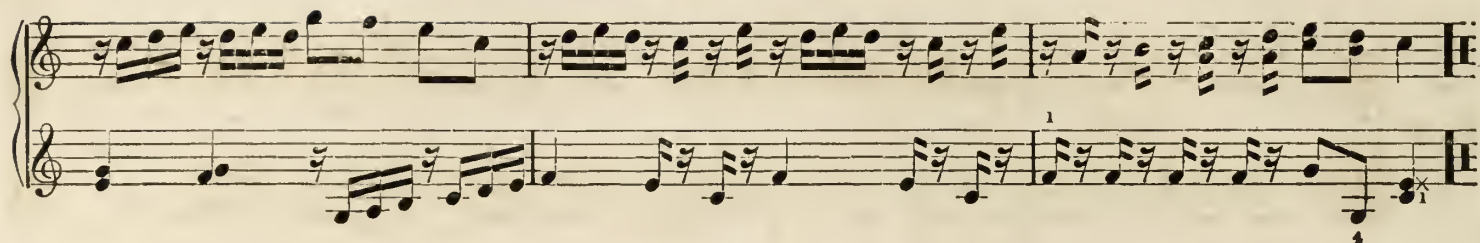


A rest for the time of a demi-semiquaver, is called a *demi-semiquaver rest*:



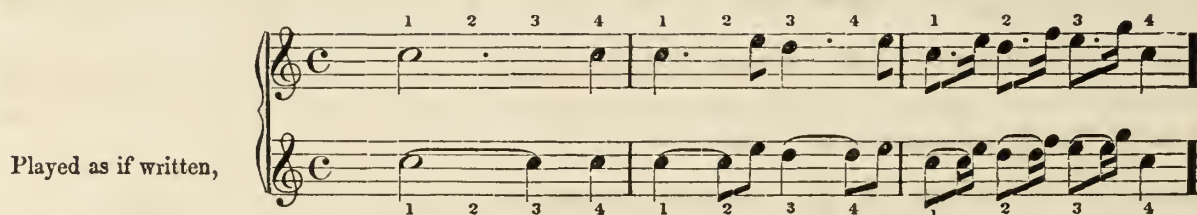
No. 28.

No. 29.



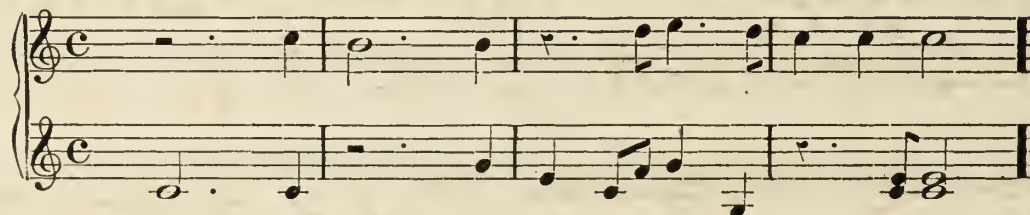
D O T S,

placed after any of these notes increase their value one half, as this example will explain;

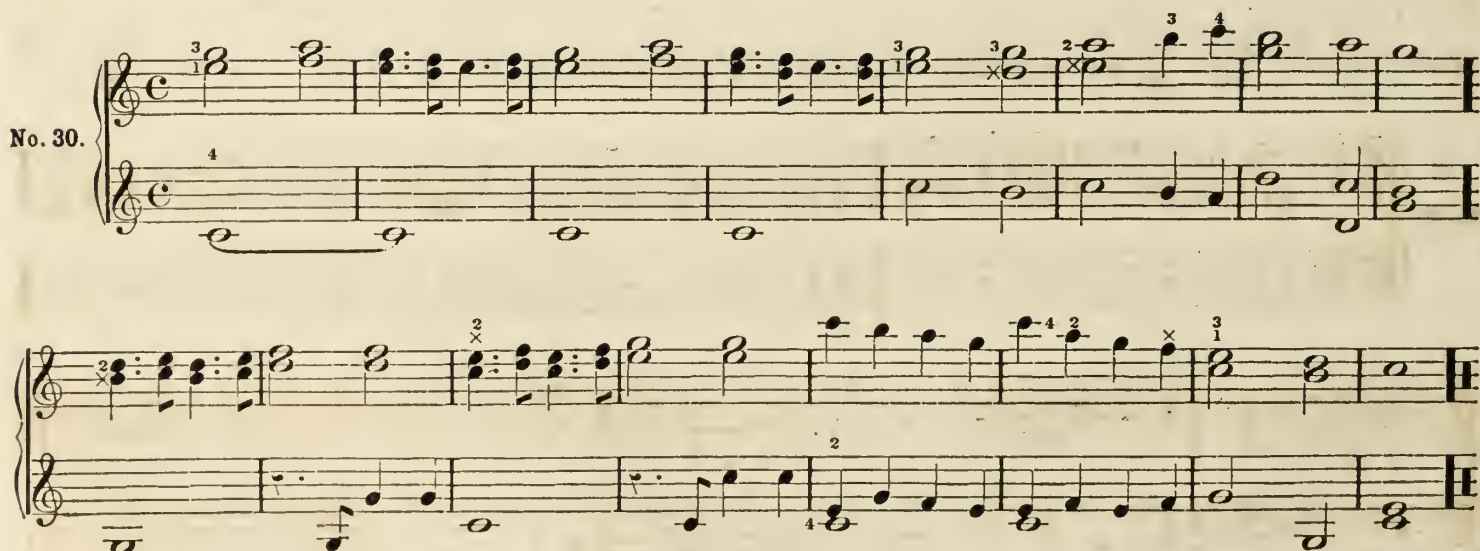


Played as if written,

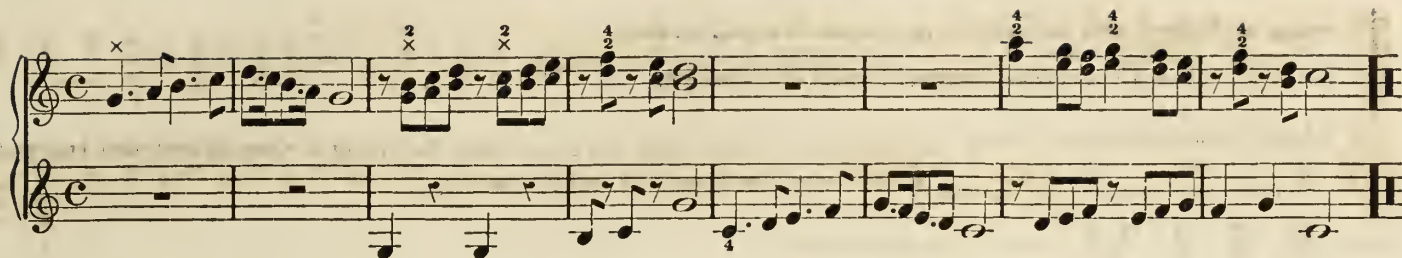
A dot placed after a rest has the same relative value as though placed after a note; for example:



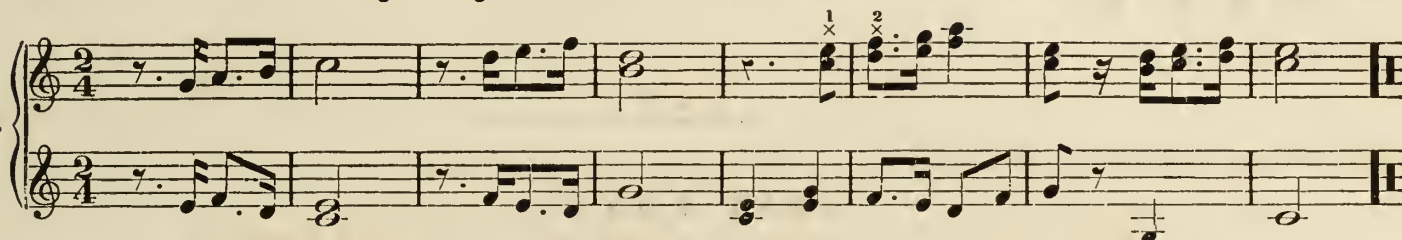
Here the dotted minim rest is equal to the dotted minim below in the first two measures, The dotted crotchet rest in third and fourth measures are equal to a crotchet and a dot, or half its value, (a quaver.)



No. 31.



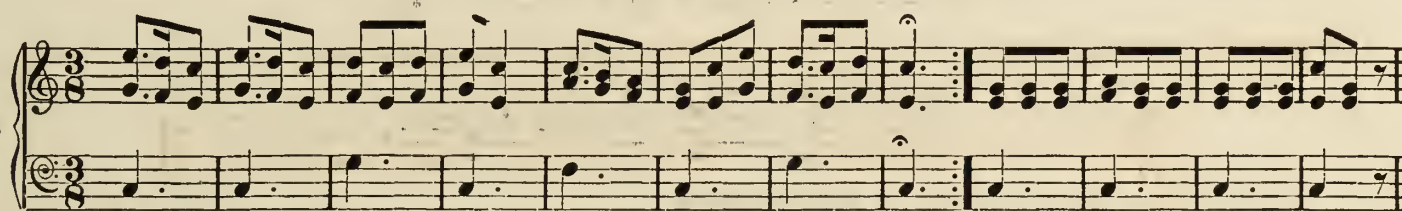
No. 32.



Being acquainted now with nearly every kind of notes used in Melodeon and Organ (and even Piano) music, we may proceed to bring before the pupil all the remaining different species of time. We have had specimens of Common, Double and Triple time, therefore the time marks, C, (or $\frac{4}{4}$), $\frac{2}{2}$, $\frac{3}{4}$, are known.

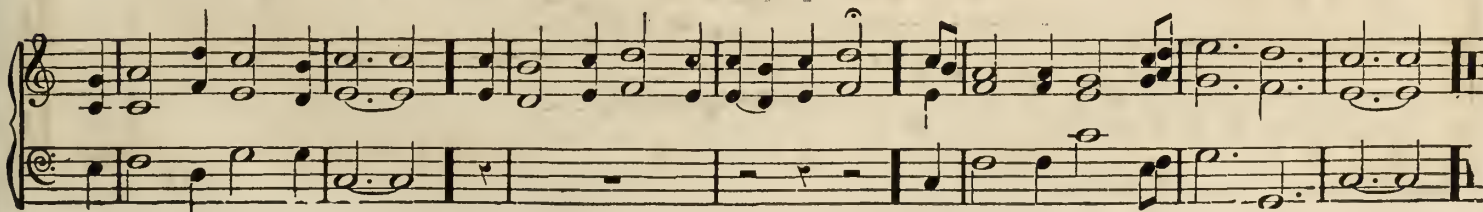
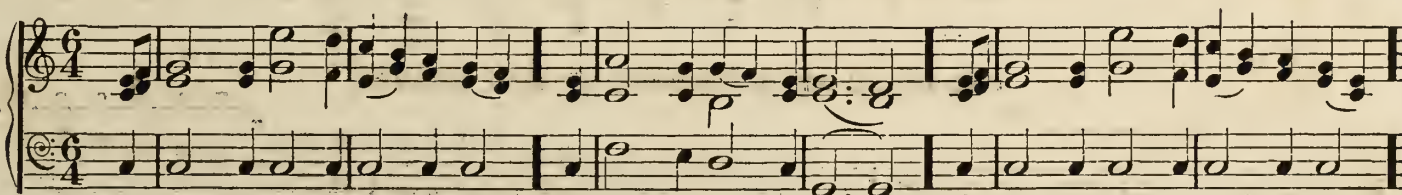
Besides these time marks, are used the following, viz: $\frac{3}{8}$, a triple time, each beat valuing a quaver instead of a crotchet.

No. 33.



Double the above, $\frac{6}{4}$ or $\frac{3}{2}$, a compound time, each beats valuing a crotchet or quaver.

No. 34.



$\frac{6}{4}$, double triple time, with the value of six crotchets in each measure.

$\frac{3}{8}$, the same, but each beat valued a quaver instead of a crotchet.

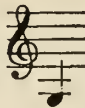
$\frac{9}{8}$, 9 beats, each equal to one quaver,

$\frac{12}{8}$, 12 beats, each equal to one quaver,

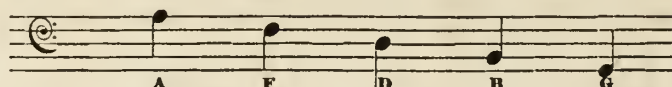
} counting in somewhat lively movements, the former 3 beats, (one for each 3 quavers;) in the latter 4 beats, (one for each 3 quavers.)

These, $\frac{6}{4}$, $\frac{3}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, are called compound time.

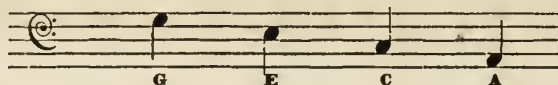
BASS NOTES.

The lower parts of the instrument, left from the lowest treble note G,  belong to the Bass region. (On page 11, we have shown the clef to these notes, called the Bass or F clef.)

The names of the Bass lines are :



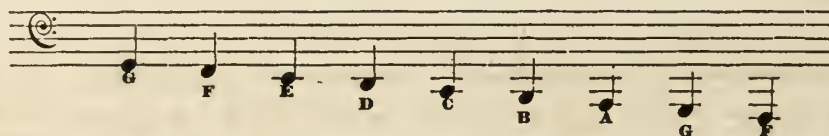
The names of the Bass spaces are :



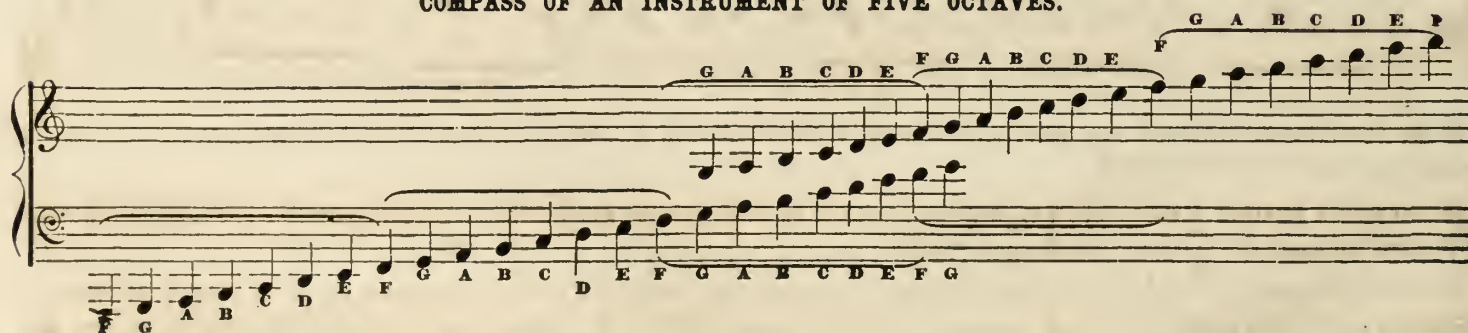
Extension of the Bass notes upwards into the Treble region.



Extension downwards from the first line.



COMPASS OF AN INSTRUMENT OF FIVE OCTAVES.

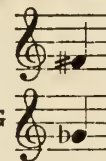


Compare with page 8, View of the Keyboard.

ON THE SHARP, FLAT, AND NATURAL.

All the names hitherto used were applied only to the white keys, and it remains to be learned how the black keys are written or named.

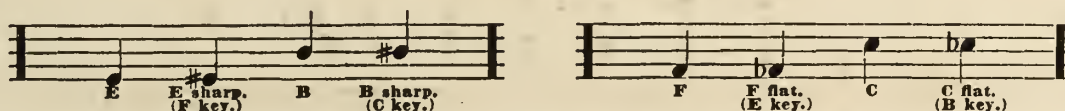
The black keys serve as substitutes for their white neighbors; as for example, the black key between F and G can sometimes be used instead of F and at other times instead of G. To indicate the former change, a sharp (#) is placed before the F note, informing the player, that not F but F sharp, must be struck; in the other case a flat (b) is placed directly before G informing the player that he is to strike G flat, instead of G.



The distance from any key to the *next* above or below being termed a *Semi-tone*, or more generally a *half-step*, the rule reads as follows. A sharp raises the pitch and a flat depresses the pitch of the note to which it is applied a *Semi-tone*, or half-step.



When placed before the keys of E or C a sharp produces the same effect as upon the others, but there being no black key next to them we make use of the key of F for E#, and of the key of C for B#; for the same reason the key of E serves as Fb, and the key B as Cb.



When a note, changed by a # or b is repeated in the same measure, the # or b affects *all the repeated notes* without requiring the sharp or flat to be written over again.

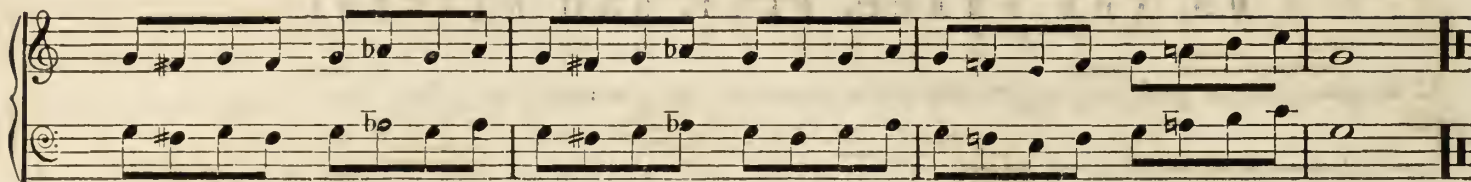


In the first measure the fourth note must be F#, because a # stands before the first F. The last note in the same measure must be Ab, because a b stands before the first A.

In the second measure a sharp and flat are employed and consequently the second half of the measure is to be played the same as the first, although the sharp and flat are not repeated.

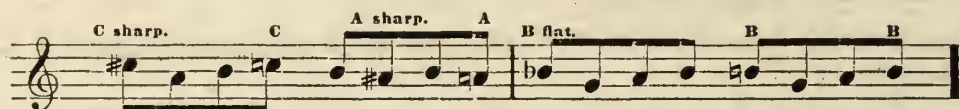
In the third measure, all the notes having been affected by sharps and flats in the preceding measure are to be played according to the key or scale of the piece, viz: natural, because, as our rule reads: "When a note changed by a # or b is repeated in the *same measure*" only. Consequently the effect of such an accidental # or b is confined to the measure in which it happens.

In German music this example would be written:



In addition to the rule stated, the naturals in the third measure, would serve as "precaution." Although a German ourself, yet we recommend the first manner as *better* because *simpler*

A natural ♮ placed before a note, annuls the ♯ or ♭ and restores the note to its original situation.

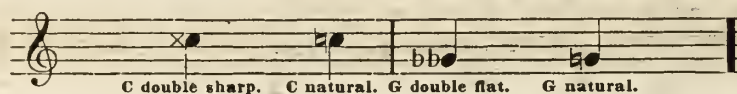


The *Double Sharp* × raises a note two Semitones, higher; If, for example a × stands before C we must strike D key, which in this case, however, is called C double sharp

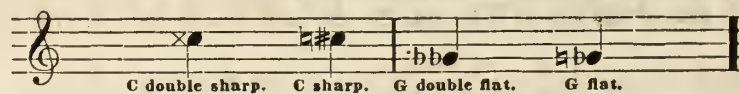
A *Double flat* (bb) depresses a note two Semitones; bb before G has therefore to be taken as F key, and is then called F double flat, bb

G double flat on F key

The natural also restores any note affected by these double sharps, or flats, to its original situation.

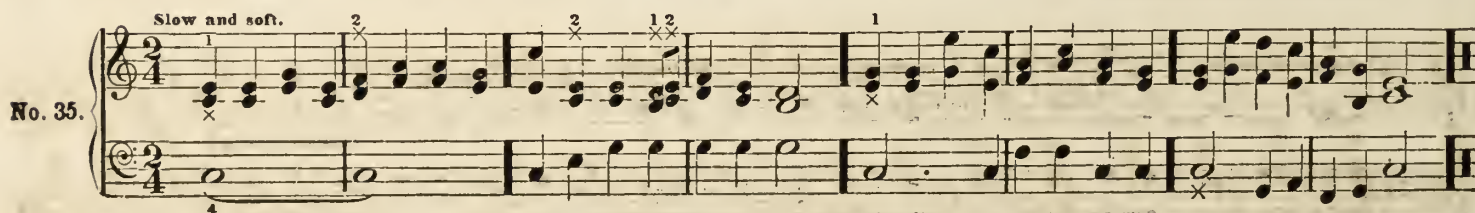


Should in these cases C sharp after the C Double sharp, and G flat, after G double flat, be wanted, they will be found written:



SIX RECREATIONS FOUNDED ON THE PRECEDING CHAPTERS.

No. 1. MOUNT VERNON.



No. 2. "IN MY COTTAGE."

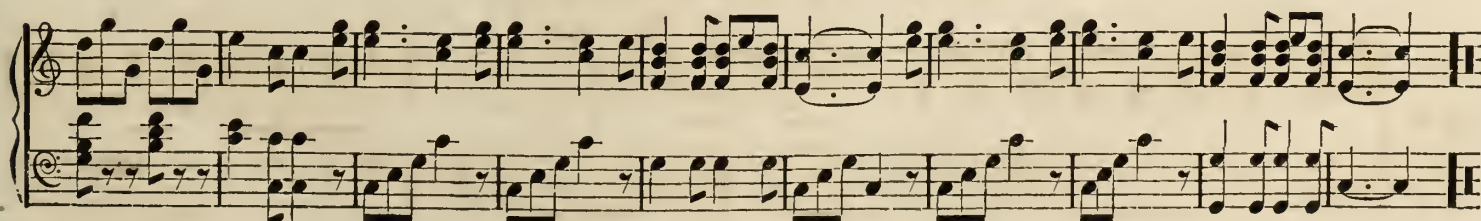
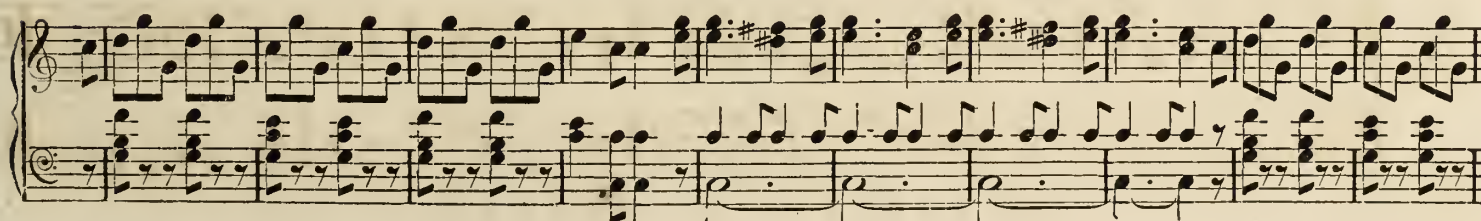
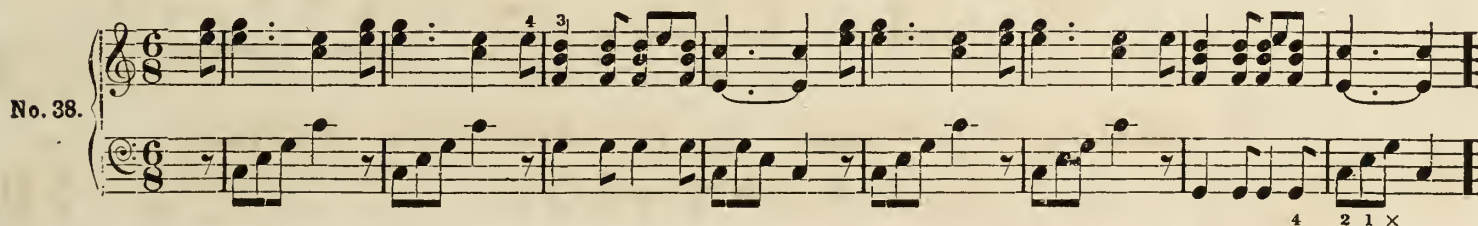




No. 3. SWISS BOY.



No. 4. Chorus from "LA DAME BLANCHE."



No. 5. FAREWELL SONG TO MINKA. Kossack Air.

No. 39.

No. 6. ZERLINA'S AIR FROM "DON GIOVANNI."

MOZART.

No. 40.

Rather slow.

FORMATION OF SCALES.

As before said, the distance from one key to the very next above, (for example, from F to F \sharp , or from G \sharp to A, or from E to F,) is called a half- or Semi-tone, or half step. The distance from one note or key to the next but one (as. for example, from C to D, or from B to F \sharp) is called a whole tone or step.

ELEMENTS OF MUSIC.

31

KEY OF A (three sharps).

No 50.

No 51.

KEY OF E (four sharps).

No 52.

No 53.

ELEMENTS OF MUSIC.

KEY OF B (five sharps).

No. 54.

No. 55.

KEY OF F# (six sharps).

No. 56.

No. 57.

KEY OF F (one flat).

No. 58.

59.

Exercise 59 is a short piece in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The piece is divided into six measures. The first measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a finger number '2' above the A4. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with finger numbers '4', '3', and '1' below. The second measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a finger number '1' above the A4. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with finger numbers '4', '3', and '1' below. The third measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a finger number '1' above the A4. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with finger numbers '4', '2', and '1' below. The fourth measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a finger number '1' above the A4. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with finger numbers '4', '3', and '1' below. The fifth measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a finger number '1' above the A4. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with finger numbers '4', '2', and '1' below. The sixth measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a finger number '1' above the A4. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2, with finger numbers '4', '2', and '1' below.

The musical score for 'The Merry Widow' waltz is presented on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The music consists of a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. There are several rests marked with an 'X'. The piece concludes with a double bar line and repeat dots.

No. 60.

4 2 4 2 4 2 4 2 4

KEY OF B \flat (two flats).

No. 61.

1 X 1 2 X 1 2 3 2 1 X 2 1 X 1

2 1 X (5) 2 1 X 1 X 1 2 3 X 1 1

No. 62.

Exercise No. 62 is in E-flat major (three flats). The melody is written in the treble clef and the bass line in the bass clef. The piece features a complex melodic line with many slurs and ties, and a bass line with triplets and slurs.

No. 63.

Exercise No. 63 is in E-flat major (three flats). The melody is written in the treble clef and the bass line in the bass clef. The piece features a complex melodic line with many slurs and ties, and a bass line with triplets and slurs.

Continuation of exercise No. 63, showing the final measures of the piece.

KEY OF E_b (three flats).

No. 64.

Exercise No. 64 is in E-flat major (three flats). The melody is written in the treble clef and the bass line in the bass clef. The piece features a simple melodic line with slurs and ties, and a bass line with slurs and ties.

No. 65.

Exercise No. 65 is in E-flat major (three flats). The melody is written in the treble clef and the bass line in the bass clef. The piece features a complex melodic line with many slurs and ties, and a bass line with triplets and slurs.

No. 66.

Exercise No. 66 is in E-flat major (three flats). The melody is written in the treble clef and the bass line in the bass clef. The piece features a simple melodic line with slurs and ties, and a bass line with slurs and ties.

DICTIONARY OF MUSICAL TERMS.

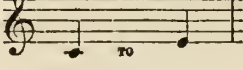
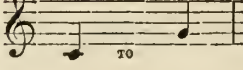
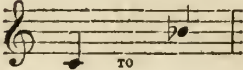
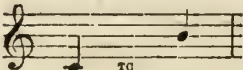
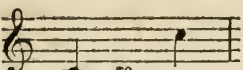
ACCELERANDO, (ITALIAN,) accelerating the movement.
ADAGIO, (It.) a very slow degree of movement.
AD LIBITUM, (LATIN,) at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or, that he is at liberty to introduce whatever embellishments his fancy may suggest.
AFFETUOSO, (It.) affectionate, tender.
AGITATO, **CON AGITAZIONE**, (It.) with agitation, anxiously.
AL, **ALL'**, **ALLA**, (It.) to the; sometimes in the style of.
ALLEGRETTO, (It.) somewhat cheerful, but not so quick as **ALLEGRO**.
ALLEGREZZA, (It.) joy; as **CON ALLEGREZZA**, joyfully, animatedly.
ALLEGRO, (It.) quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words, as **ALLEGRO AGITATO**, quick, with anxiety and agitation, etc.
AL SEGNO, **AL SEG.**, or the character S , signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word **FINE**, or to the mark C over a double bar.
ANDANTE (It.) implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.
ANDANTINO, (It.) somewhat slower than **ANDANTE**.
ANIMATO, **CON ANIMA**, **ANIMOSO**, (It.) with animation, in a spirited manner.
A PIACERE, **A PIACEMENTO**, (It.) at the pleasure of the performer.
APPOGGIATURA, (It.) a note of embellishment, generally written in a small character.
ARIOSO, (It.) in the style of an air.
ARPEGGIANDO, **ARPEGGIATO**, **ARPEGGIO**, (It.) passages formed of the notes of chords taken in rapid succession, in imitation of the harp, are said to be in **ARPEGGIO**.
ASSAI, (It.) very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, **ADAGIO ASSAI**, very slow; **ALLEGRO ASSAI**, very quick.
A TEMPO, **A TEM.**, (It.) in the regular time.
ATTACCA, **ATTACCA SUBITO**, (It.) implies that the performer must directly commence the following movement.
BEN, (It.) well; as, **BEN MARCATO**, (It.) well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly accented manner.
CON BRIO, with brilliancy and spirit.
CADENZA, (It.) a cadence or close at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.
CALANDO, (It.) gradually diminishing in tone and quickness.
CANTABILE, (It.) in a graceful and singing style.
CAPRICCIO, (It.) a fanciful and irregular species of movement.
CAVATINA, (It.) an air of one movement or part only, occasionally preceded by a recitative.
CODA, (It.) a few bars added at the close of a composition, beyond its natural termination.
CON, (It.) with; as **CON ESPRESSIONE**, with expression; **CON BRIO**, with brilliancy and spirit.
CON DOLCEZZA, (It.) with sweetness.
CON DOLORE, (It.) mournfully, with pathos.
CON GRAZIA, (It.) with grace.
CON MOTO, (It.) in an agitated style, with spirit.
CON SPIRITO, (It.) with quickness and spirit.
CRESCENDO, or **CRESC.**, (It.) with a gradually increasing quantity of tone.
DA CAPO, or **D. C.** (It.) from the beginning; an expression which is often written at the end of a movement, to indicate that the performer must return to, and finish with, the first strain.
DAL, (It.) by; as, **DAL SEGNO**, from the sign; a mark of repetition.
DECRESCENDO, (It.) gradually decreasing in quantity of tone.
DIMINUENDO, or **DIM.**, (It.) implies that the quantity of tone must be gradually diminished.
DOLCE, or **DOL.**, (It.) implies a soft and sweet style.

DOLOROSO, (It.) indicates a soft and pathetic style.
ENERGICO, **CON ENERGIA**, **ENERGICAMENTE**, (It.) with energy.
ESPRESSIVO, or **CON ESPRESSIONE**, (It.) with expression.
FINALE, the last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata, in the German style.
FINE, (It.) the end.
FORTE, or **FOR.**, or simply **f**, (It.) loud.
FORTISSIMO, or **ff**, (It.) very loud.
FORZANDO, or **FORZ.**, or **sfz**, implies that the note is to be marked with particular emphasis or force.
FUOCO, **CON**, (It.) with intense animation.
FURIOSO, or **CON FURIA**, (It.) with fire.
GIUSTO, (It.) in just and exact time.
GRAVE, (It.) the slowest degree of movement; also, a deep, low pitch in the scale of sounds.
GRAVITA, (It.) gravity; as, **CON GRAVITA**, with gravity.
IL, (It.) the.
IMPETUOSO, (It.) with impetuosity, impetuously.
INTERLUDE, an intermediate strain or movement.
LARGHETTO, (It.) indicates a time slow and measured in its movement, but less so than **LARGO**.
LARGO, (It.) a very slow and solemn degree of movement.
LEGATO, (It.) in a smooth and connected manner.
LEGEREMENT, (FRENCH.) with lightness and gayety.
LEGGIERAMENTE, (It.) lightly, gently.
LEGGIERO, or **CON LEGGIEREZZA**, (It.) with lightness and facility of execution.
LENTO, (It.) in slow time.
LOCO (LAT.), This word implies that a passage is to be played just as it is written in regard to pitch; it generally occurs after **8VA ALTA**, **8VA BASSA**.
MA, (It.) but; as, **ALLEGRO MA NON TROPPO**, quick, but not too much so.
MAESTOSO, (It.) with majestic and dignified expression.
MAIN, (Fr.) the hand, **MAIN DROITE**, **MAIN GAUCHE**, or **M. D.**, **M. G.**, the right or left hand in piano music.
MARCATO, (It.) in a marked and emphatic style.
MARCIA, (It.) a march.
MARZIALE, (It.) in a martial style.
METRONOME, (Fr.) an ingenious instrument for indicating the exact time of a musical piece by means of a pendulum, which may be lengthened or shortened at pleasure.
MEZZO, (It.) in a middling degree or manner; as, **MEZZO FORTE**, rather loud; **MEZZO PIANO**, rather soft.
MEZZO CARATTERE, (It.) implies a moderate degree of expression and execution.
MODERATO, (It.) with a moderate degree of quickness.
MOLTO, (It.) very, extremely; as, **MOLTO ALLEGRO**, very quick; **MOLTO ADAGIO**, extremely slow.
MORDENTE, (It.) a beat or transient shake.
MORENDO, (It.) gradually subsiding in regard to tone and time; dying away.
MOSSO, (It.) movement; as, **PIU MOSSO**, with more movement, quicker.
MOTO, or **CON MOTO**, (It.) with agitation.
OBLIGATO, or **OBLIGATI**, (It.) a part or parts of a composition, indispensable to its just performance, and which, therefore, cannot properly be omitted.
OTTAVA, or **8VA**, (It.) an octave. This word is generally joined with **ALTA** or **BASSA**; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.
PASSIONATE, (It.) in an impassioned manner.
PASTORALE, (It.) a soft and rural movement.
PATETICO, (It.) pathetically.
PEDALE, (It.) a pedal or stationary bass. In piano music this term implies that the performer must press down the pedal which takes off the dampers.
PERDENDO, **PERDENDOSI**, or **PERDEN.**, (It.) implies a gradual diminution, both in the quality of tone and speed of movement.
PIANISSIMO, or **pp**, (It.) extremely soft.
PIANO, or **p**, (It.) soft.
PIU, (It.) an adverb of augmentation; as, **PIU PRESTO**, quicker; **PIU PIANO**, softer.
POCO, (It.) a little, rather, somewhat; as, **POCO PRESTO**, rather quick; **POCO PIANO**, somewhat soft.

POCO A POCO, (It.) by degrees, gradually; as, **POCO A POCO CRESCENDO**, louder and louder by degrees; **POCO A POCO DIMINUENDO**, softer and softer by degrees.
POMPOSO, (It.) in a grand and pompous manner.
PORTAMENTO, (It.) the manner of sustaining and conducting the voice; a gliding from one note to another.
PRELUDIO, (It.) a prelude or induction.
PRESTISSIMO, (It.) the most rapid degree of movement.
PRESTO, (It.) very quick.
PRIMO, (It.) first; as, **VIOLINO PRIMO**, first violin; **TEMPO PRIMO**, in the first or original time.
QUASI, (It.) in the manner or style of; as, **QUASI ALLEGRETTO**, like an allegretto.
RALLENTANDO, (It.) implies a gradual diminution in the speed of the movement, and a corresponding decrease in the quantity of tone.
RINFORZANDO, **RINFORZATO**, or **rinf.**, or **rf.**, (It.) with additional tone and emphasis.
RONDEAU, (Fr.) or **RONDO**, (It.) a composition of several strains or members, at the end of each of which the first part or subject is repeated.
RITENUTO, (It.) a keeping back, a decrease in the speed of the movement.
SCHERZANDO, or **SCHERZ.**, (It.) in a light, playful and sporting manner.
SEGNO, or S , (It.) a sign, as, **AL SEGNO**, return to the sign; **DAL SEGNO**, repeat from the sign.
SEMPRE, (It.) always; as, **SEMPRE STACCATO**, always staccato or detached; **SEMPRE FORTE**, always loud; **SEMPRE PIU FORTE**, continually increasing in force.
SFORZATO, **SFORZANDO**, or **sf.**, (It.) implies that a particular note is to be played with emphasis.
SINFONIA, (It.) a symphony or orchestral composition in many parts.
SMORZANDO, (It.) a gradual diminution as to tone.
SOAVE, (It.) in a soft, sweet, and delicate style.
SOLI, plural of **SOLO**, (It.) implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.
SOLO, **SOLA**, (It.) alone.
SOLO, (It.) a composition, or even a passage, for a single voice or instrument.
SONATA, (It.) **SONATE**, (Fr.) a composition consisting of several movements, generally for a single principal instrument, with or without accompaniment.
SOSTENUTO, or **SOST.**, (It.) sustained, continues in regard to tone.
SPIRITO, **CON SPIRITO**, (It.) with spirit.
SPIRITOSO, (It.) with great spirit.
STACCATO, (It.) implies that the notes are to be played distinct, and detached from one another.
SYNCPATION, the connecting the last note of one bar to the first note of the next, so as to form but one note of a duration equal to both; this displaces the accent, and produces a peculiar effect.
TENA, (It.) a subject or theme.
TEMPO COMODO, (It.) in a convenient degree of movement.
TENUTO, or **TEN.**, (It.) implies that a note, or notes must be sustained or kept down the full time.
THEME, (Fr.) a subject.
TRANQUILLO, **TRANQUILLAMENTE**, or **CON TRANQUILLEZZA**, (It.) tranquilly, composedly.
TREMOLO, (It.) implies the reiteration of a note or chord with great rapidity, so as to produce a tremulous kind of motion.
TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
TUTTA FORZA, (It.) with the utmost vehemence, as loud as possible.
TUTTI, (It.) plural, all; a term used to point out those passages where all the voices or instruments or both, are to be introduced.
UN, (It.) a; as, **UN POCO**, a little.
VELOCE, or **CON VELOCITA**, (It.) in rapid time.
VIVACE, **VIVAMENTE**, or **CON VIVACITA**, (It.) with briskness and animation.
VIVO, **CON VIVEZZA**, (It.) animated, lively.
VOCE, (It.) the voice.
VOLTI SUBITO, or **V. S.**, (It.) turn over quickly.

INTERVALS.

THE difference of pitch between any two tones is called an Interval. (See page 27.) The Interval between any tone and the tone that is represented on the next degree of the staff above it is called a Second; the interval between any tone and the tone that is represented on the third degree of the staff, inclusive, above it, is called a Third, etc. The names and contents of the different Intervals are as follows.

SMALL or MINOR SECOND		consisting of a <i>half-step</i> .
LARGE or MAJOR SECOND		consisting of a <i>step</i> .
SHARP SECOND		consisting of a <i>step</i> and a <i>chromatic half-step</i> .
MINOR THIRD		consisting of a <i>step</i> and a <i>diatonic half-step</i> .
MAJOR THIRD		consisting of <i>two steps</i> .
PERFECT FOURTH		consisting of <i>two steps</i> and <i>one half-step</i> .
SHARP FOURTH		consisting of <i>three steps</i> .
FLAT or IMPERFECT FIFTH		consisting of <i>two steps</i> and <i>two half-steps</i> .
PERFECT FIFTH		consisting of <i>three steps</i> and a <i>half-step</i> .
SMALL or MINOR SIXTH		consisting of <i>three steps</i> and <i>two half-steps</i> .
LARGE or MAJOR SIXTH		consisting of <i>four steps</i> and a <i>half-step</i> .
SUPERFLUOUS or EXTREME SHARP SIXTH		consisting of <i>five steps</i> .
SMALL or FLAT SEVENTH		consisting of <i>four steps</i> and <i>two half-steps</i> .
LARGE or SHARP SEVENTH		consisting of <i>five steps</i> and a <i>half-step</i> .
OCTAVE		consisting of <i>five steps</i> and <i>two half-steps</i> .

In addition to the above there are other Intervals arising out of the CHROMATIC SCALE but which belong more properly to the study of Harmony.

PART SECOND.

PROGRESSIVE AND INSTRUCTIVE EXERCISES.

NOTE —Every exercise should be played through at least ten times in succession, and to be continued as a daily study for at least a quarter, besides the practise of the scales.

No. 1.

Exercise No. 1 is written for piano in C major, 2/4 time. The right hand (treble clef) begins with a quarter rest, followed by an eighth-note scale: C4-D4-E4-F4 (quarter), G4-A4-B4 (quarter), C5 (quarter). The left hand (bass clef) begins with a quarter rest, followed by an eighth-note scale: C3-B2-A2-G2 (quarter), F2-E2-D2 (quarter), C2 (quarter). The exercise concludes with a double bar line.

No. 2.

No. 3.

Exercise No. 2 (treble clef) starts with a quarter rest, followed by an eighth-note scale: C4-D4-E4-F4 (quarter), G4-A4-B4 (quarter), C5 (quarter). Exercise No. 3 (treble clef) starts with a quarter rest, followed by an eighth-note scale: C4-D4-E4-F4 (quarter), G4-A4-B4 (quarter), C5 (quarter). The left hand (bass clef) for both exercises begins with a quarter rest, followed by an eighth-note scale: C3-B2-A2-G2 (quarter), F2-E2-D2 (quarter), C2 (quarter). The exercises conclude with double bar lines.

No. 4.

No. 5.

Exercise No. 4 (treble clef) starts with a quarter rest, followed by an eighth-note scale: C4-D4-E4-F4 (quarter), G4-A4-B4 (quarter), C5 (quarter). Exercise No. 5 (treble clef) starts with a quarter rest, followed by an eighth-note scale: C4-D4-E4-F4 (quarter), G4-A4-B4 (quarter), C5 (quarter). The left hand (bass clef) for both exercises begins with a quarter rest, followed by an eighth-note scale: C3-B2-A2-G2 (quarter), F2-E2-D2 (quarter), C2 (quarter). The exercises conclude with double bar lines.

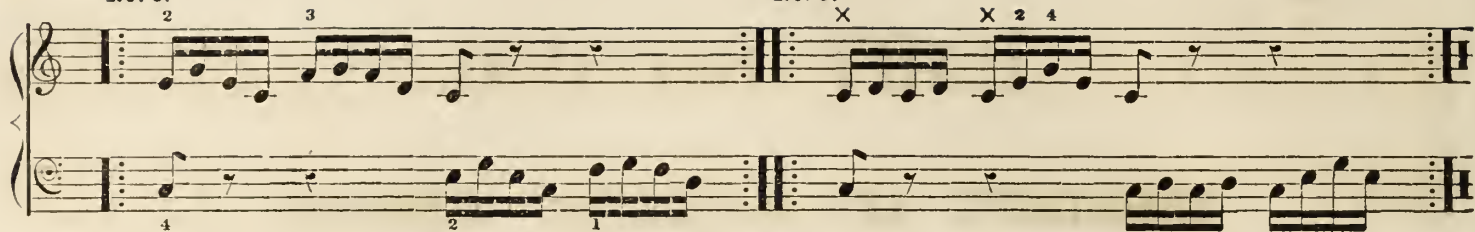
No. 6.

No. 7.

Exercise No. 6 (treble clef) starts with a quarter rest, followed by an eighth-note scale: C4-D4-E4-F4 (quarter), G4-A4-B4 (quarter), C5 (quarter). Exercise No. 7 (treble clef) starts with a quarter rest, followed by an eighth-note scale: C4-D4-E4-F4 (quarter), G4-A4-B4 (quarter), C5 (quarter). The left hand (bass clef) for both exercises begins with a quarter rest, followed by an eighth-note scale: C3-B2-A2-G2 (quarter), F2-E2-D2 (quarter), C2 (quarter). The exercises conclude with double bar lines.

(6)

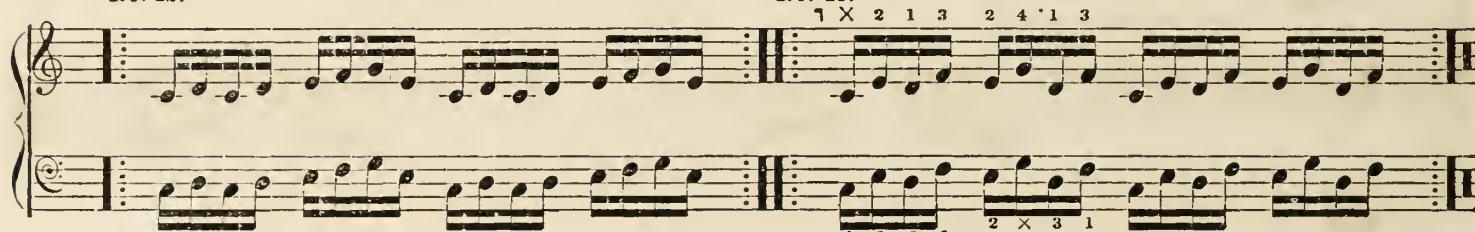
No. 8.



No. 10.



No. 12.



No. 14.



No. 16.



No. 18.



No. 41.

:S:

Sign where to commence the repetition.

D. C. DAL SEGNO :S:
AL FINE—means repeat from mark :S: to the end and place marked FINE.

D. C. dal Segno :S: al Fine.

No. 42. Variation.

D. C. al Fine.

EXERCISE ON PLAYING CHORDS.

No. 43.

CHORDS.

All notes of a chord must be struck exactly together, and the fingers taken off in the same manner. The striking chords in arpeggio style, and more yet, the taking off of the fingers one after another, not only does away with the power of harmony, but produces often a most deplorable effect.

No. 44. CHORAL.

From J. Z.'s Collection of Church Music—by permission

In music written for mixed chorus (female and male voices) very frequent use is made of dispersed harmony; and written either in four staves for the convenience of the singers (and very much to the annoyance of young players) or on two staves; the Treble and Alto on the upper staff, to be played by the right hand; and Tenor and Base on the lower staff, to be played by the left hand.

The distance between the Tenor and Base exceeds, however, very often the compass of an octave, in which case the Base is to be played an octave higher, or (much better) the Tenor part played with the right hand—leaving for left hand the Base part alone. See the accompanying example.

The stars [*] indicate cases where the Tenor is to be played with the right hand.

In many cases—as the following illustration will show—the Tenor part may, at the option of the performer, be played with the right or left hand.

No. 45.

Slow and tender.

NOTE: Play Tenor in chords marked * with left hand, other with right hand.

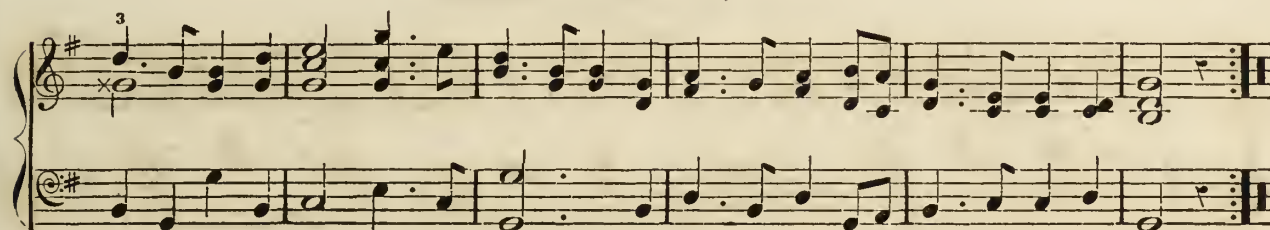
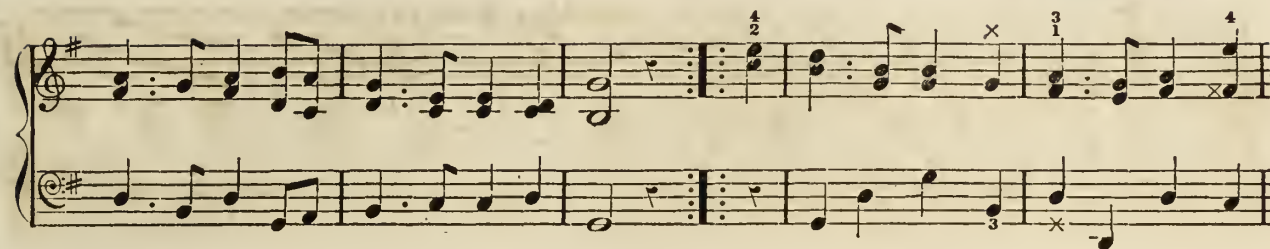
THE REPEAT.

Dots placed thus at the beginning or end of any piece of music, call for a repetition of the music included.



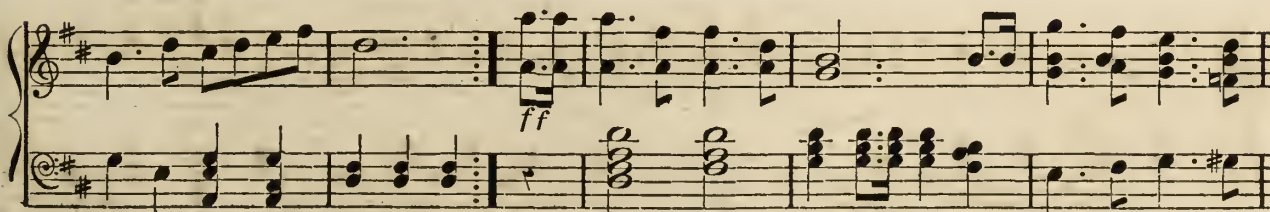
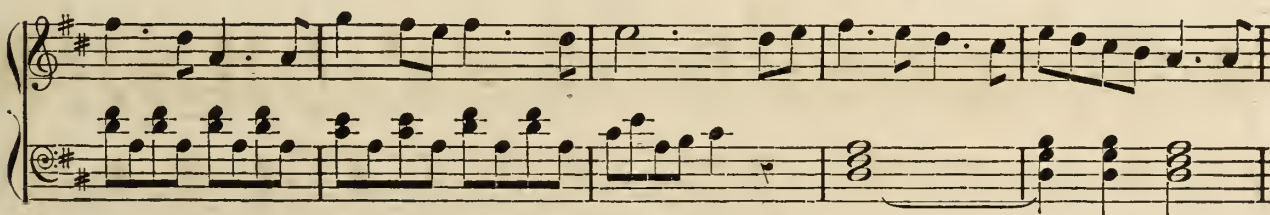
Or for that part of a piece immediately preceding such a mark.

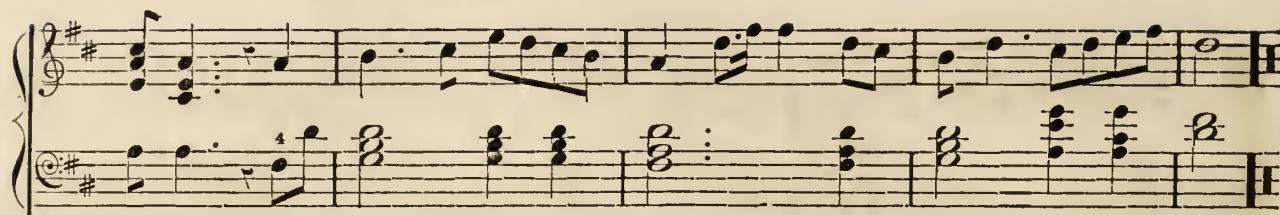
No. 46. AULD LANG SYNE.




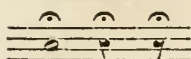
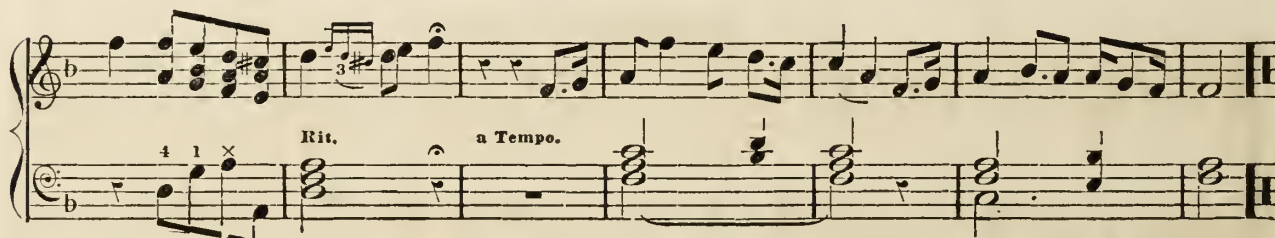
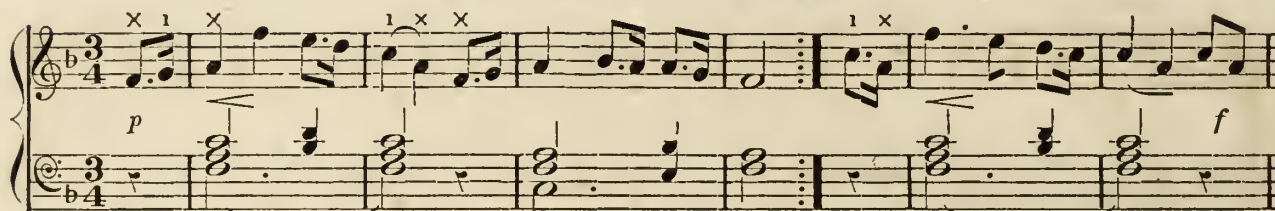
Be careful to give full value to the dotted crotchet.

No. 47. THE ROSE OF ALLANDALE.

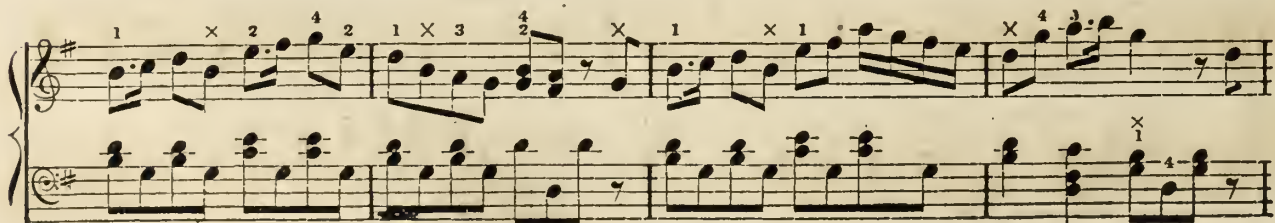
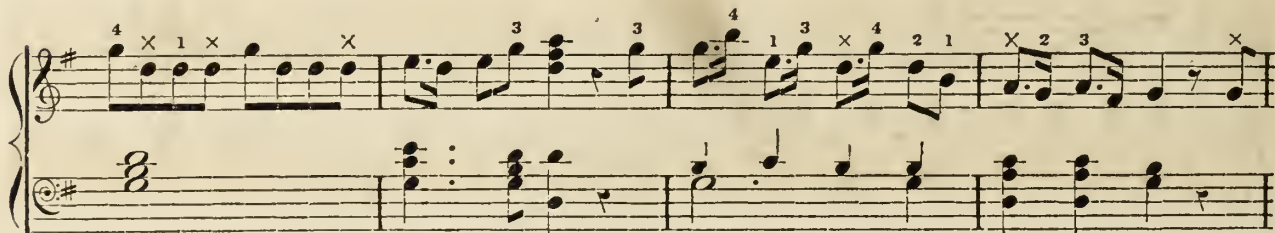


**PAUSE OR HOLD.**

A Pause or Hold  over or under a note or a rest prolongs either of them at least double its real value.

EXAMPLE.**No. 48. LAST ROSE OF SUMMER.**

On page 7 we objected to stamping time with the feet—here we would say that blowing the bellows in time is equally bad.

No. 49. BONNY BOAT.

Fine.

D. C. al Fine.

THE SHAKE.

Mordente or Shake consists of small notes to be lightly and rapidly executed, and connected with the principal (next large) note, giving the accent to the latter.

EXAMPLE.

EFFECT.

THE TURN.

The Turn is either written out in small notes (either three or four); or marked thus, ~.

TURN OF THREE NOTES

EFFECT.

TURN OF FOUR NOTES.

EFFECT.

Accidentals occurring in Turns are over or under the sign.

EXAMPLE.

EFFECT.

EXAMPLE.

EFFECT.

Allegro.

No. 55. AWAY WITH MELANCHOLY.

No. 56. THE ROSE.

Arr. from HIMMEL.

PROGRESSIVE AND INSTRUCTIVE EXERCISES.

p. Fine.

D.C. al Fine.

No. 56. FINGER EXERCISES.

4 4

2 1 3 1 3

3 1 3 1

2 4 2 4 3 4 3 4

1 2 1 2

3 2 3 2

2 3 4 3

2 1 2 1

4 3 4 3

PART THIRD.

FAVORITE AIRS, WALTZES, MARCHES, Etc.

No. 1. WHAT FAIRY-LIKE MUSIC.

First system of music for 'What Fairy-Like Music'. The piece is in 3/4 time with a key signature of one sharp (F#). The first staff (treble clef) begins with a piano (*p*) dynamic and contains several triplet markings (3) and other rhythmic notations. The second staff (bass clef) also begins with a piano (*p*) dynamic and includes various rhythmic patterns. The system concludes with a repeat sign.

No. 2. BONNIE DOON.

Second system of music for 'Bonnie Doon'. The piece is in 6/8 time with a key signature of one sharp (F#). The first staff (treble clef) features a variety of rhythmic figures, including triplets (3) and eighth-note patterns. The second staff (bass clef) provides a complementary bass line. The system ends with a repeat sign.

No. 3. FAREWELL SONG. (South German.)

No. 6. FACH WELT SONG. (South German.)

Dolce.

1 3 1 4 2 3 1 4 2 1 2 3 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

No. 4. AM I NOT FONDLY THINE OWN.

This image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is written for piano and orchestra. The piano part is in the upper staves, and the orchestra part is in the lower staves. The music is in 6/8 time and the key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). There are also some performance instructions in German, such as 'f' and 'f'.

p

4 3 1

>

p

No. 11. KATY DARLING.

mf

4 3 1 x 1 x 1 2 x 4 x

Piu lento.

p

KATY DARLING. Concluded.

Musical score for 'Katy Darling' (Concluded). The score is written for piano in G major, 2/4 time. The right hand features a melodic line with grace notes and slurs. The left hand provides harmonic support with chords and single notes. Dynamics include *pp*, *p*, *pp*, *mf*, and *Ritard.* The tempo is marked *A tempo.*

No. 12. ROMANZA FROM ZAMPA.

HEROLD.

First system of 'Romanza from Zampa'. The score is in G major, 2/4 time. The tempo is *Moderato assai.* The right hand has a melodic line with slurs. The left hand has a bass line with slurs. Dynamics include *p*. The system ends with a repeat sign and fingerings 4 and 3.

Second system of 'Romanza from Zampa'. The score continues with the same tempo and key. The right hand has a melodic line. The left hand has a bass line with slurs. Dynamics include *pp*. The system ends with a repeat sign and fingerings 2, 1, x, 2, 3.

Third system of 'Romanza from Zampa'. The score continues with the same tempo and key. The right hand has a melodic line. The left hand has a bass line with slurs. Dynamics include *mf*.

Fourth system of 'Romanza from Zampa'. The score continues with the same tempo and key. The right hand has a melodic line. The left hand has a bass line with slurs. Dynamics include *mf*.

Fifth system of 'Romanza from Zampa'. The score continues with the same tempo and key. The right hand has a melodic line. The left hand has a bass line with slurs. Dynamics include *mf*. The system ends with a repeat sign and fingerings 2, 1, x, 2, 3.

No. 13. LE DESIR. By BEETHOVEN.

65

IN WHISPERS SOFT AND LIGHT.

Composed by Verdi.

Andante Più tosto mosso.

1. Oh! in whispers soft and light, As I pensive sat a-lone, In the stil - ly hour of night, When the stars in radiance shone, Like to
2. Oft, when sorrow wrings my breast, And the tear dwells in mine eye, To that lov'd one's home of rest, All my thoughts and wishes fly. Oh! I

music in the air, On mine ear a sweet voice fell, And a form seem'd hov'ring there, Fondly priz'd, remember'd well. In those eyes mild as a dove, In that fancy there, to roam, Mid celestial groves and bow'rs, And inhale the soft perfume Of a thousand fadeless flowers, There to view that smile, a - gain, And the

fair and heav'nly face, All life's fond and early love, In each look, I could retrace; Oft, in dreams, I hear that tone, Oft in dreams those eyes I see, 'Tis the purest pleasures share, When the heart can know no pain, Nor a sadness, nor a care; For that blessed hour I pine, When my weary soul shall be With that

Angel form of one... That, once in life was all to me, That, once in life was all to me, That, once, in life was all to me, was all to me.
Angel form divine... That, once in life, &c.

1. In a lit-tle white cottage where the trees are al-ways green, And the climbing ros-es blossom by the door; I've
2. Be-low us in the val-ey, On the Santee's danc-ing tide, Of a sum-mer eve I'd launch my o-pen boat; And
3. One sun-ny morn in au-tumn, Ere the dew had left the lawn, Came a tra-der up from Loui-si-an-na bay: Who

of-ten sat and listen'd To the mu-sic of the birds, And the gen-tle voice of charming Net-tie Moore.
when the moon was ris-ing, And the stars be-gan to shine, Down the riv-er we so mer-ri-ly would float.
gave to Mas-ter mon-ey, And then shackel'd her with chains, Then he took her off to work her life a-way.

CHORUS.

O! I miss you Net-tie Moore, And my hap-pi-ness is o'er, While a spir-it sad a-round my heart has

come, And the bu-sy days are long, And the nights are lone-ly now, For you're gone from our lit-tle cot-tage home.

4.

Since that time the world is dreary,
And I long from earth to rise,
And join the happy angels gone before;
I never can be merry,
For my heart is full of woe,
And I'm pining for my pretty Nettie Moore.

5.

You are gone lovely Nettie,
And my heart must surely break,
When the tear comes no more into my eyes;
But when weary life is past,
I shall meet you once again,
In Heaven—darling, up above the skies.

THE VALLEY OF CHAMOUNI.

Words by F. Enoch.

Music by Stephen Glover.

1. When the heart in gold-en fan-cies, To the sway of happiest dreams, Back to scenes of beau-ty
 2. When I hear the Alp-horn ring-ing, When Mont Blanc fore-tells the day, And the breeze of morning

glanc-es, Lit by mem'-ry's brightest beams; Then I see that vale of foun-tains, Where the Alp-flow'rs won the
 bring-ing Mountain chime, . . . and mountain lay! . . . Then once more, with rap-ture glow-ing, All that mountain land I

gale, Un-der all the snow crown'd mountains, Shining o'er . . . that beauteous vale. Oh! Cha-mou-ni, sweet
 hail, But my heart . . . with joy o'er flow-ing, Lin-gers in . . . that beauteous vale. Oh! Cha-mou-ni, sweet

Cha-mou-ni, Oh! the vale of Chamou-ni! Oh! Cha-mou-ni, sweet Chamouni! Oh! Chamouni's sweet vale.

pp *Dim.* *f* *p* *Ped.* *3* *8va.* *tr* *Rall.* *Cres.* *Ped.* *Sf* *f*

I'M LEAVING THEE IN SORROW.

73

Words by Edward F. Hill.

Music by George Barker.

1. I'm leav - ing thee in sorrow, An - nie, I'm leav - ing thee in tears; It may be for a long time, Annie, Per -
 2. I'm think - ing of the past, dear An - nie, Thy locks were bright as gold; Thy smile was soft, but now, dear Annie, Our

Andante.

haps.... for ma - ny years. But 'tis more kind to part now, dearest, Than lin - ger here in pain; To weep o'er joys that once were
 hearts... seem growing old. Yet 'tis not time has stole the blossoms From off thy 'cheek so fair; 'Twas winter came too soon up -

shin - - ing, But ne'er may shine a - gain..... But ne'er may shine a - gain. I'm leav - ing thee, but weep not,
 on us, And chill'd the flow - 'rets there..... And chill'd the flow - 'rets there. I'm leav - ing thee, but weep not,

p

An - nie, I'll come back yet to thee, And bring some hope and comfort An - nie, To one so dear to me.
 An - nie, For when I've past yon sea, I'll gath - er hope and comfort An - nie, And bring them back to thee.

Cres. *Ad Lib.*

KITTY TYRRELL.

Words by Charles Jefferys.

Music by C. W. Glover.

1. You're looking as fresh as the morn, dar-ling, You're looking as bright as the day;— But while on your charms I'm di-lating, You're
 2. I've built me a neat lit-tle cot, dar-ling, I've pigs and po-ta-toes in store; I've twen-ty good pounds in the bank love, And
 3. You're smiling, and that's a good sign, dar-ling, Say "yes" and you'll never re-pent; Or if you would rather be si-lent, Your

stealing my poor heart a-way: But keep it and welcome, mavourneen, It's loss I'm not going to mourn; Yet one heart's enough for a
 may-be a pound or two more; It's all ve-ry well to have rich-es, But I'm such a cov-et-ous elf, I can't help still sighing for
 silence I'll take for con-sent: That good natured dimple's a tell-tale, Now all that I have is your own— This week you may be Kitty

bo-dy, So pray give me yours in re-turn. Ma-vourneen, ma-vourneen, O! pray give me yours in re-turn.
 something, And, dar-ling, that something's yourself, Ma-vourneen, mavourneen, That something, you know is your-self.
 Tyrrell, Next week you'll be Mistress Ma-lone. Ma-vourneen, mavourneen, You'll be my own Mis-tress Ma-lone.

pp *fres.*

THE CHILD'S WISH.

H. D. Munson.

1. Oh! I long to lie, dear Mother, On the cool and fra-grant grass, With the calm blue sky a-bove my head, And the
 2. Then Christ will send an an-gel To take me up to Him; He will bear me slow and stead-i-ly, Far
 3. And I'll look among the an-gels Who stand a-round the throne, 'Till I find my sis-ter Ma-ry, For I

TRUSTING IN THEE. Concluded.

79

Thro' the world, thro' the world, hope-ful and lov-ing, Gai-ly we'll venture on life's troubled sea;
Down the stream, Down the stream, glid-ing to- geth-er, Dan-ger be- fore us, per-chance you may see;

The musical score for 'TRUSTING IN THEE. Concluded.' features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are written below the vocal line. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The piece concludes with a final cadence.

You, still, your faith by your con- stan- cy prov- ing, I in my heart of hearts trusting in thee.
But, as the bark braves the stor- mi- est weath- er, I all the world would brave, trusting to thee.

This block continues the musical score for 'TRUSTING IN THEE. Concluded.' with the second system of the vocal melody and piano accompaniment. The lyrics continue below the vocal line. The piece concludes with a final cadence.

HOME, PEACEFUL HOME.

(PRISON SONG.)

Il Trovatore.

Come then with me love, back to our mountains, Nev- er to leave a- gain our peaceful home; Ah why did I wan- der

The musical score for 'HOME, PEACEFUL HOME.' is in G major (one sharp) and 3/8 time. The lyrics are written below the vocal line. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The piece concludes with a final cadence.

far from my loved home, Shall I e'er hear a- gain songs that I love! Come then with me love, back to our

Sva.....

This block continues the musical score for 'HOME, PEACEFUL HOME.' with the second system of the vocal melody and piano accompaniment. The lyrics continue below the vocal line. The piece concludes with a final cadence.

HOME, PEACEFUL HOME. Concluded.

The musical score is written for voice and piano. It consists of four systems of music. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment, with the word "sensibile." written above the piano part. The third system has a vocal line and a piano accompaniment, with the word "sensibile." written above the piano part. The fourth system has a vocal line and a piano accompaniment, with the word "Dim." written above the piano part and the word "p" written below the piano part. The lyrics are: "moun - - tains, Nev - er to leave me, nev - er to roam; O when shall hope breathe in - to my ear, Sweet sounds of peace, the pleasures of home? O when shall hope breathe in - to my ear, Sweet sounds of peace, the pleasures of home? of home, of home..... of home, of home..... O peace-ful home, O peaceful home!.....".

moun - - tains, Nev - er to leave me, nev - er to roam; O when shall hope breathe in - to my

ear, Sweet sounds of peace, the pleasures of home? O when shall hope breathe in - to my ear, Sweet sounds of peace, the

pleasures of home? of home, of home..... of home, of

home..... O peace-ful home, O peaceful home!.....

sensibile. *sensibile.* *Dim.* *p*

EVER OF THEE.

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Words by George Linley.

Composed by Foley Hall.

1. Ev - er of Thee I'm fond - ly dreaming, Thy gentle voice my spir - it can cheer; Thou wert the star that mild - ly beaming,
2. Ev - er of Thee when sad and lone-ly, Wand'ring a-far, my soul joy'd to dwell; Ah! then I felt I lov'd Thee on - ly;

Shone o'er my path when all was dark and drear. Still in my heart thy form I cher - ish, Eve - ry kind thought like a
All seem'd to fade be - fore af-fec-tion's spell. Years have not chill'd the love I cher - ish; True as the stars, hath my

bird, flies to Thee; Ah! nev - er till life and mem - ry per-ish, Can I for - get how dear thou art to me;
heart been to Thee; Ah! nev - er till life, &c.

Morn, noon and night, where - e'er I may be, . . . Fond-ly I'm dream-ing, ev - er of Thee, Fond-ly I'm dream-ing, ev-er of Thee!

THE DEAREST SPOT OF EARTH IS HOME.

W. T. Wrighton.

Moderato.

1. The dear - est spot of earth to me, Is Home,..... sweet Home! The fai - ry land I
 2. I've taught my heart the way to prize My Home,..... sweet Home! I've learned to look with

Piu Mosso.

long to see, Is Home,.... sweet Home! There, how charm'd the sense of hear - ing! There, where love is
 lov - er's eyes, On Home,.... sweet Home! There, where vows are tru - ly plight - ed! There, where hearts are

*Dim E Rall.**A Tempo.*

so en - dear - ing! All the world is not so cheering As Home!.... sweet Home! The dear - est spot of
 so u - nit - ed! All the world be - sides I've slighted For Home,.... sweet Home! The dear - est spot of

Ad lib.

earth to me, Is Home,.... sweet Home! The fai - ry land I long to see, Is Home! sweet Home!

1. The Lord is our shepherd, our guardian and guide: What-ev-er we want, he will kind-ly pro-vide. To sheep of his

2. Thro' the val-ley and shad-ow of death tho, I stray, Since thou art my Guard-ian, no e-vil I fear; Thy rod shall de-

pasture his mercies a-bound, His care and pro-tection, His care and pro-tection, His care and pro-tection his flock will surround.

fend me, thy staff be my stay; No harm can be-fall, No harm can be-fall, No harm can be-fall with my Com-fort-er ear.

THE EDEN ABOVE.

Chorus. End with the 2nd strain.

1. We're bound for the land of the pure and the ho-ly, The home of the hap-py, the king-dom of love, } Will you go, will you go, will you go, will you go?
Ye wanderers from God in the broad road of fol-ly, O say, will you go to the E-den a-bove?

2. In that bless-ed land, neither sigh-ing nor an-guish, Can breathe in the fields where the glo-ri-fied rove: } Will you go, will you go, will you go, will you go?
Ye heart-burdened ones who in mis-e-ry languish, O say, will you go to the E-den a-bove?

JOYFULLY, JOYFULLY.

1. Joy-ful ly, joy-ful ly, on-ward we move, bound to the land of bright spir-its a-bove: } { Soon will our
Je-sus, our Saviour, in mer-cy says, come. Joy-ful ly, joy-ful ly haste to your home. } { Soon to the

2. Death with his ar-row may soon lay us low, Safe in our Saviour, we fear not the blow, } { Bright will the
Je-sus hath broken the bars of the tomb, Joy-ful ly, joy-ful ly, will we go home. } { Death shall be

pil-grimage end here be-low, } Then, if to Je-sus our hearts have been given, Joy-ful ly, joy-ful ly rest we in heaven.
presence of God we will bow: }
morn of e-ter-ni-ty dawn, } O-ver the plains of sweet Ca-naan we'll roam, Joy-ful ly, joy-ful ly, safe-ly at home.
con-quered, his scep-tre be gone, }

HEAVEN IS MY HOME.

1. I'm but a trav'ler here, Heaven is my home,
Earth is a desert drear, Heaven is my home;
2. What tho' the tempest rage, Heaven is my home,
Short is my pilgrimage, Heaven is my home;
3. There at my Saviour's side, Heaven is my home,
I shall be glo-ri-fied, Heaven is my home:

Danger and sorrow stand, Round me on every hand, Heaven is my Fatherland, Heaven is my home.
Time's cold and wintry blast, Soon will be over, past, I shall reach home at last, Heaven is my home.
There are the good and blest, Those I loved most and best, There too, I soon shall rest, Heaven is my home.

HOMEWARD BOUND.

Rev. J. W. Dadmun.

1. { Out on an ocean all boundless we ride, We're homeward bound, homeward bound,
Tossed on the waves of a rough, restless tide, We're homeward bound, homeward bound,
2. { Wildly the storm sweeps us on as it roars, We're homeward bound, homeward bound,
Look! yonder lie the bright heavenly shores, We're homeward bound, homeward bound,
O how we fly 'neath the loud creaking sail, We're homeward bound, homeward bound.

Far from the safe, quiet harbor we've rode, Seeking our Father's ce-lestial abode,
Steady, O pilot! stand firm at the wheel, Steady! we soon shall outweather the gale,

WILL YOU GO?

1. We're trav'ling home to heaven above, Will you go? Will you go?
To sing the Saviour's dy-ing love, Will you go? Will you go?
And millions more are on the road, Will you go? Will you go?

Millions have reach'd that blest abode, Anointed kings and priests to God;

O, THAT BEAUTIFUL WORLD.

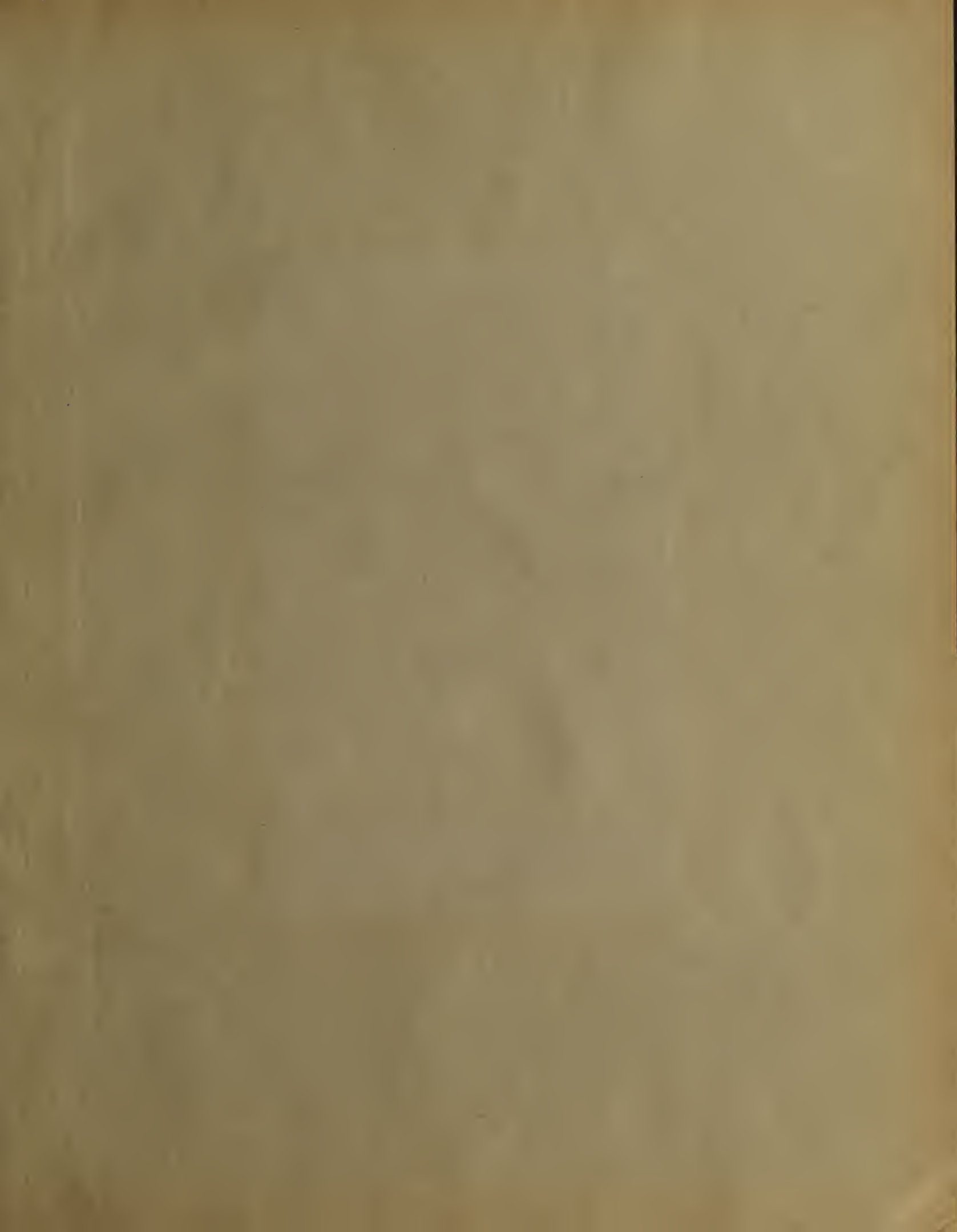
1. We're go-ing home, we've had vis-ions bright, Of that ho-ly land, that world of light,
Where the long, dark night of time is past, And the morn of e-ter-ni-ty dawns at last;
2. We're go-ing home, we soon shall be Where the sky is clear, and all are free,
Where the vic-tor's song floats o'er the plains, And its seraph's an-thems blend with its strains,

Where the wea-ry saint no
Where the brow with spark-ling
Where the sun rolls down its
Where stars, once dimmed at

more shall roam, But dwell in a hap-py, peaceful home,
gems is crown'd, And the waves of bliss are flowing round
brilliant flood, And beams on a world that is fair and good:
nature's doom, Will ev-er shine o'er the new earth bloom.

O, that beau-ti-ful world, O, that beau-ti-ful world.
O, that beau-ti-ful world, O, that beau-ti-ful world.

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